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RECORDS
OF THE
NEW YORK STAGE,

FROM
1750 TO 1860.

BY JOSEPH N. IRELAND.



IN TWO VOLUMES.

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PREFACE.

THAT one fully conscious of his literary disability, and who is neither ambitious of fame, nor hopeful of profit from his undertaking, should venture on the publication of a large and expensive art-historical work, demands, perhaps, a few words of explanation.

The collecting of theatrical memoranda has been an amusement of the author since early childhood, and for nearly forty years it has been his daily habit to record the dramatic events of the metropolis. Possessing thus a large amount of material, to while away some idle moments, in 1853, he wrote and contributed to the *Evening Mirror* several theatrical sketches over the signature "H. N. D.," which, with surprise and pleasure, he found were favorably received, and which, by request of the editor, were followed by others, from time to time, for more than three years.

Maintaining his incognito for a much longer period, he frequently heard these articles alluded to with commendation; had them recommended to him for perusal by different friends; learned that they had been preserved by many interested in dramatic history; knew that they were used by annotators and critics, and finally heard a gentleman of literary distinction, to whom he was personally a stranger, express his

regret that the author could not be found and induced to publish his articles in book form.

Ultimately disclosing his secret to a friend upon whose judgment he relied, he was tempted to enlarge his original design, and, commencing with the earliest introduction of the Drama in America, to undertake the publication of his work in its present form.

Trusting that the amount and correctness of the information which it contains may compensate for the poverty of its diction, and gratefully acknowledging the kindness of those who have encouraged him by placing their names on his subscription list, to whom he respectfully dedicates the work, he begs the critical forbearance of the public, which he knows will be cheerfully accorded him by his personal friends.

J. N. I.



RECORDS OF THE NEW YORK STAGE.

CHAPTER I.

Dunlap's History—Corrections of Doctor Francis—Judge Daly's Inquiry—Playhouse of A. D. 1733—Nassau street Theatre, A. D. 1750—Mr. Murray—Thomas Kean—Robert Upton.

DUNLAP, the principal historian of the American stage, assumes erroneously that the acted Drama was introduced in America by Hallam's company of comedians, who arrived in Virginia in the summer of 1752, and after playing with success at Williamsburg, made their first appearance in New York on the 17th of September, 1753.

The late Dr. Francis, in an address before the Historical Society, in November, 1857, while noticing this mistake, stated that Hallam's company played in New York in February, 1750. But in correcting Dunlap's error he fell into one equally great. Dunlap was right as far as he went, but he did not go far enough. His dates with regard to Hallam's company, and its first appearance in New York, are accurate, but he ignores the fact that other players had preceded him; while Dr. Francis, knowing that plays had been performed here in 1750, wrongfully imagined that Hallam's company were the performers.

The Hon. Charles P. Daly, in his "Historical Inquiry," not

only arrives at a correct conclusion with regard to the players of 1750, but goes farther back, and in the advertisement of George Talbot, a merchant, who directs inquiries to be made at his store "next door to the Play-house," in "Bradford's Gazette" of October, 1733, finds just reason for inferring that the drama, at that early period, had at least found a temporary resting place, if not a home, in the future metropolis of America.¹ No other reference has been found respecting it, and any conjecture as to its proprietors, its performers, or the plays represented therein, would be vain and fruitless. The city, at the time, contained but 7,055 white inhabitants, and was probably unable to sustain a theatre, for we hear nothing again concerning the drama until the 26th of February, 1750, when, in the columns of the "New York Gazette, revived in the Weekly Postboy," a newspaper published by James Parker, appeared the following editorial notice:

"Last week arrived here a company of comedians from Philadelphia, who we hear have taken a convenient room for their purpose in one of the buildings lately belonging to the Hon. Rip Van Dam, Esq., deceased, in Nassau street, where they intend to perform as long as the season lasts, provided they meet with suitable encouragement."

This building, belonging to the Hon. Rip Van Dam, deceased, once Governor of the Province of New York, was situated on the east side of Nassau street, (formerly Kip street) between John street and Maiden lane, on lots now known by the numbers 64 and 66. (1866) It was converted into a church in 1758, by a congregation of German Calvinists, who in 1765, erected in its stead a more substantial building, which remained standing as lately as the year 1810. Dunlap's statement that the Old *Dutch* Church was built on the site of the old Theatre, has confused many readers with regard to its location, who suppose that he referred to the building now used for the United States Post Office. That church was erected in 1729, long before Van Dam's building was used for

¹ Judge Daly's later and more thorough investigations lead to the belief that the Play-house of 1733 was principally used for the exhibition of puppet-shows and similar entertainments.

theatrical purposes. An advertisement in the "Postboy," before referred to, reads as follows :

" By his Excellency's Permission,
At the Theatre in Nassau Street,
On Monday, the 5th day of March next (1750)
Will be presented, the Historical Tragedy of
King Richard 3d !
.*Wrote* originally by Shakspeare,
and altered by Colley Cibber Esqr.

"In this play is contained the Death of King Henry 6th ;—the artful acquisition of the crown by King Richard ;—the murder of the Princes in the Tower ;—the landing of the Earl of Richmond, and the Battle of Bosworth Field.

"Tickets will be ready to be delivered by Thursday next, and to be had of the Printer hereof.

"*Pitt*, 5 shillings ; Gallery, 3 shillings.

"To begin precisely at half an hour after 6 o'clock, and no person to be admitted behind the scenes."

At this period George II. was sovereign of Great Britain, Admiral George Clinton, Governor of the Province of New York, and Edward Holland, Mayor of the city, which included within its limits about ten thousand inhabitants.

Performances probably took place but twice a week, usually on Monday and Thursday ; but as the newspaper was published on Monday only, it rarely happened that the entertainment for the other evening was advertised therein.

"Richard 3d" was announced for March 5th and 12th, the latter evening with the addition of a farce called the "Beau in the Suds ;" the "Spanish Friar" for the 14th and 19th ; and on the 27th, "For the benefit of the Charity School in this city, a Tragedy called the 'Orphan ; or, the Unhappy Marriage,' *wrote* by the ingenious Mr. Otway ;" April 2d, "The Orphan ;" April 9th, "There will be no play acted at the Theatre in this city this week, but on Monday evening next, a comedy called the 'Beaux Stratagem' will be presented."

April 16th and 23d, the "Beaux Stratagem."

April 30th, "Richard 3d," with the farce of the "Mock Doctor."

Judge Daly speaks of the season as terminating at this period, and not commencing again until December. Prob-

ably there was merely a cessation of newspaper advertisements. It was no doubt the custom then, as now, in towns of similar size, to rely on distributed handbills and conspicuous posters, for bringing an entertainment to public notice, more than on a weekly newspaper. At any rate, on the 16th of July the following appeared in the *Postboy*: "The heat having prevented the play last Thursday night, it is designed to be presented this evening, as it has the appearance of being moderate weather;" and on the 23d is announced "The Last Night of playing this season, 'Love for Love,' and the 'Stage Coach.'"

The names of the performers are attached to none of the above plays, nor is the name of any manager mentioned, but the company is no doubt the same which reappeared on the 13th of September, as announced in the following card:

"By his Excellency's Permission. At the Theatre in Naffau street, on Thursday Evening next (Sept. 13th, 1750), for the first time this season will be presented a comedy called the 'Recruiting Officer.'"

Thursday, Sept. 20th, "'Cato,' wrote by Mr. Addison," which brought forth the following commendatory notice from the *Postboy* of the 24th:

"Thursday evening the tragedy of 'Cato' was played at the Theatre in this city before a very numerous audience, the greater part of whom were of opinion, that it was pretty well performed. As it was the fullest assembly that has ever appeared in that house, it may serve to prove that the taste of this place is not so much vitiated or lost to a sense of liberty but that they can prefer a representation of virtue to one of a loose character. The 'Recruiting Officer' will be presented this evening."

Tuesday, October 2d.—The "Spanish Friar," with a Pantomime entertainment.

Monday, October 15th, "Cato," and pantomime.

Oct. 22d and 29th, "Amphitryon, or the Two Sofias."

Nov. 12th, the Tragical History of "George Barnwell."

Nov. 19th, "A Bold Stroke for a Wife."

"The house being new floored is made warm and comfortable, besides which Gentlemen and Ladies may cause their stoves to be brought."

This alludes to the general custom (wood being the sole

article of fuel) of using small foot stoves, with an iron pan of glowing embers placed therein to keep the feet warm, still prevailing in many country places, but unknown in the regions of anthracite and hot-air furnaces.

December 3d and 10th, the "Beggars' Opera."

" 31st, the "Fair Penitent," and the "Lying Valet."

Monday, January 7th, 1751, Mr. Murray's Benefit.

"A Bold Stroke for a Wife," the "Devil to Pay," and "Colin and Phoebe," "to be sung by Mr. Woodham and Mrs. Taylor, in pastoral dresses."

Performance postponed until next day on account of bad weather. This is the first time that a performer's name is mentioned.

January 14th, Mr. Kean's benefit.

The "Beggars' Opera,"—"with entertainments between the acts, viz., a Harlequin Dance, a Pierot Dance, and the Drunken Peasant, all by a gentleman lately from London; 'Mifs in her teens,' and an *Oratorio*, to be sung by Mr. Kean."

"N. B. Those gentlemen and ladies who please to favour this benefit are desired to send for their tickets either to the Theatre, or Printer hereof, as there will be no money taken at the doors, and the Curtain will rise precisely at 6 o'Clock. Boxes 5 shillings. Pit 4 shillings. Gallery 2 shillings."

On this occasion is first noticed the distinction of boxes, which probably (as was frequently the case in London theatres at the time, when a crowded house was expected on a benefit night) was no more than a portion of the pit railed off, or, as the bills expressed it, "a portion of the Pit will be laid into Boxes on this occasion."

Messrs. Murray and Kean were the managers of the company, and as such claimed precedence in the run of benefits. The latter was evidently a favorite, and was honored on his benefit night with an unusual crowd, some of those who had bought tickets in advance not being able to obtain admission. This occasioned so much dissatisfaction, that the publisher of the *Postboy*, to exculpate him from intentional wrong, issued the following card on the 21st:

"Whereas several reports have been unkindly spread that Mr. Kean, on his benefit night on Monday last, had caused a greater number of tickets to be printed than the house would hold, this

is to certify that (according to the best of my knowledge) there were but 161 Pit tickets, 10 Boxes, and 121 Gallery tickets printed in all, and it is well known that as large a number have been in the house at one time.

(Signed)

JAMES PARKER.

"N. B. Though it was then determined not to receive any money at the door, it was afterwards found impracticable to be followed without great offence, and such whose business could not permit to come in time, have since had their money returned."

The following was also issued by Mr. Kean himself:

"Whereas it has been reported that Mrs. Taylor in playing her part at my benefit, endeavoured to perform it in a worse manner than she was capable (!) and that it was done on account of a falling out between us: This is therefore to certify that there was no such difference between her and me, and that I believe her being out so much in her part, was owing to her not getting the part in time.

(Signed)

THOMAS KEAN."

The number of tickets issued on this occasion would clearly indicate the capacity of the house, if it were certain how many were comprised in the boxes, but it is a reasonable supposition that more than ten *seats* were included under that designation. The benefits of Mr. Tremain, Mr. Scott, Mrs. Taylor, Miss Osborn, and Mr. Woodham follow successively without producing any new piece, except the farce of "Damon and Phillida."

February 25th, Mrs. Taylor advertises a second benefit with "Richard 3d," "Damon and Phillida," and the Dialogue of "Jocky and Jenny," to be sung by herself and Mr. Woodham.

Her bill has the following:—N. B. "As there was not much company at 'Love for Love' (the play performed for her previous benefit) the Managers took the profit arising by that night to themselves, and gave Mrs. Taylor another benefit, who hopes the Ladies and Gentlemen that favoured the other benefits will be so kind as to favour her with their company."

Miss Nancy George had her name up for a benefit on the 4th of March, which being "attended with bad weather and other disappointments, the company took that night to themselves, and agreed to give her a benefit on the 11th," when the "Orphan" and the "Mock Doctor" were presented for the last time. March 18th, it is stated that "the Bad Weather prevented playing last week, therefore this evening will be

presented for the last time, the 'Fair Penitent' and the 'Lying Valet.' March 25th and April 1st, the comedy of the "Committee." Monday, April 22d, the "Busy Body" and "Virgin Unmasked." The following announcement is from the paper of the same date:

"Mr. Kean by the advice of several gentlemen in town who are his friends, having resolved to quit the stage and follow his employment of writing, (wherein he hopes for encouragement) and Mr. Murray having agreed to give him a night clear of all expenses for his half of the *Cloaths*, Scenes, &c—belonging to the Play House, it is resolved for the benefit of said Kean, by his Excellency's permission on Monday, the 29th of this month, will be performed 'King Richard 3d'—the part of *Richard* to be performed by Mr. Kean, being the last time of his appearing on the stage. To this tragedy will be added a farce called the 'Beau in the Suds.' "

The performance on the 29th, however, was changed to the "Busy Body" and the "Virgin Unmasked," with the celebrated ode "Britons' Charter," sung by Mr. Woodham.

"As this will positively be the last time of Mr. Kean's appearing upon the stage, he honestly hopes all gentlemen and ladies, *and others*, who are his well-wishers, will be so kind as to favour him with their Company."

In the summer of 1752, Kean had resumed his position on the stage, and was playing with Murray, Scott, and Miss Osborn, at Annapolis, Md.

Monday, May 6th, "Sir Harry Wildair," being the sequel to the "Trip to the Jubilee," with "Damon and Phillida," for the benefit of Master Dickey Murray, "who humbly hopes that the ladies and gentlemen will be so kind as to favour him with their Company." May 13th, Messrs. Tremain and Scott's benefit—the "Beggars' Opera" and "Virgin Unmasked."

"N. B. If any Lady or Gentleman has the farce, called the 'Intriguing Chambermaid,' and will lend it awhile to the Players, it will be gratefully acknowledged."

May 20th, Mr. Woodham's benefit—the "Busy Body" and "Hob in the Well."

June 3d, Mrs. Taylor and Miss Osborn's benefit—the "Distrest Mother" and the "Walking Statue, or, the Devil in the Wine Cellar."

June 10th, benefit of Mr. Jago, "Who humbly hopes that all ladies and gentlemen will be so kind as to favour him with their Company, as he never had a benefit before, and is just out of prison."

He had probably been incarcerated for debt, that being accounted a crime, and punishable as such in those days. His play was the "Distrest Mother."

"On Thursday evening next, June 13th, will be performed the Tragedy of 'George Barnwell,' to which will be added the 'Devil on two Sticks,' for the benefit of Mrs. Davis, who hopes as the play is granted to enable her to buy off her time, that the Ladies and Gentlemen who are charitably inclined will favour her benefit, and their humble petitioner as in duty bound shall ever pray."

Long before this time, and for more than thirty years after, it was a common custom for captains of vessels to bring over poor immigrants, and sell them on arrival for limited periods to those who would advance the money for their passages. They were called Redemptioners, and by agreement with their purchasers frequently earned sufficient means to buy their time previous to its expiration. Mrs. Davis no doubt belonged to this class, of whom many became the parents of aristocratic families north and south.

Monday, June 17th, for the benefit of widow Osborn. The "Distrest Mother," and "Beau in the Suds."

"As 'tis the first time this Poor Widow has had a benefit, and having met with divers late hardships and misfortunes, 'tis hoped all charitable, benevolent Ladies, and *others*, will favour her with their company."

Thursday, 20th, Mrs. Leigh's benefit.

Monday, July 8th, Mr. Smith's benefit—the "Recruiting Officer" and "Damon and Phillida," being the last time of acting in this town.

Although Dunlap does not deign to acknowledge this company of comedians, he must have been aware of its existence, for in speaking of Philadelphia, he says, "As early as 1749, it is on record that the Magistracy of the City had been disturbed by some idle young men perpetrating the murder of sundry plays in the skirts of the town, but the culprits had been arrested, and bound over to their good behaviour, after

confessing their crime, and promising to spare the poor poets for the future."

This was, doubtless, the company of Murray and Kean, who came from Philadelphia to New York, and which he considers of too low a grade to again notice. But the censures of the Philadelphia Magistrates should not have weighed with one who knew that in Great Britain all traveling actors, however eminent their talent, were but vagabonds in the eyes of the law. It is not probable that these pioneer Thespians were highly distinguished in their profession, but that they were entirely devoid of merit can scarcely be supposed, as on several occasions we hear of their being honored with overflowing audiences; and that they were generally well patronized is shown from their playing from March 5th, 1750, to July 8th, 1751, with the exception of six weeks in the summer of the former year. A traveling company of superior grade can now (1866) rarely secure a season exceeding a fortnight in a town of ten thousand inhabitants.

In point of numbers, they were sufficient for the performance of all ordinary plays, as may be seen by the list of names, viz., Murray, Kean, Tremain, Woodham, Jago, Scott, Leigh, Smith, Moore, Marks, Master Murray, Miss Osborn, Miss George, Mrs. Taylor, Mrs. Osborn, Mrs. Leigh, Mrs. Davis, and perhaps others, for these are only those announced for benefits. In fact, they are clearly entitled to the honor (if honor it be) of being the first of whom we have any vestige of information, to introduce the acted drama in the city of New York, and the names of Murray and Kean stand at the head of the list of American Theatrical Managers.

At the conclusion of their season, the company perhaps disbanded, for on the 26th of August, 1751, the following advertisement appeared in the *Postboy*:

"John Tremain having declined the Stage, proposes to follow his business of Cabinet Maker, and at the house of Mr. Norwood near the Long Bridge, all gentlemen and others may be supplied at the cheapest rates."

This determination did not long continue, for he is found treading the boards again a few months later.

The next Manager who appeared was Robert Upton, whose treachery to his employers was justly though unwittingly punished by the neglect of the public. The following advertisement, on Monday, December 23d, 1751, was the prelude to his first appearance :

“ By his Excellency’s Permission, on Thursday Evening next (December 26th) at the Theatre in Nassau St., will be presented by a new Company of Comedians, a Tragedy called ‘Othello, Moor of Venice,’ to which will be added, a Dramatick Entertainment *wrote* by the celebrated Mr. Garrick, called ‘Lethe.’ ”

“ Boxes 5 shillings. Pit 4 shillings. Gallery 2 shillings.”

Monday, Dec. 30th, the same bill.

January 6th, 1752, the “Provoked Husband,” and “Lethe.”

“ 13th, the “Fair Penitent” and “Miller of Mansfield,” with the following N. B.:

“ Mr. Upton to his great disappointment not meeting with encouragement enough to support his Company for the season, intends to shorten it by performing 5 or 6 plays only, for benefits, and begins with his own on Monday, 20th inst. His play is a celebrated Comedy called ‘Tunbridge Walks,’ or the ‘Yeoman of Kent,’—his Entertainment, the ‘Lying Valet :’ and as hitherto encouragement has been little, hopes the gentlemen and ladies will favour him that night.

“ As Mr. Upton is an absolute stranger, if in his application he should have omitted any Gentleman or Lady’s House or Lodging, he humbly hopes they’ll impute it to want of information, not of respect.”

The custom at the time was for a beneficiary to wait upon all patrons of the theatre and solicit their attendance on his particular night.

January 23d, 1752, Mr. Tremain’s benefit.—“Richard 3d,” by Mr. Upton, and “Lethe.” Tickets of Mr. Tremain, at his lodgings in Wyncoop Street, near the Long Bridge.

Wyncoop Street is the present Bridge Street, so called from the circumstance of a bridge existing for many years in Broad Street, over running water, at the junction of the two streets.

February 17th, Benefit of the poor Widow Osborn.—“Richard 3d,” and “Sir John Cockle at Court.”

February 20th.—“ Absolutely the last time of performing here, for the benefit of Mrs. Upton, a Tragedy never played here, called ‘ Venice Preserved,’—and ‘ Miss in her teens,’ with Mufick

and Dancing between the acts. N. B. The company assure the publick they are perfect, and hope to perform to satisfaction."

Notwithstanding the above announcement, the theatre must have remained open, for on the 2d of March appeared the following:

"The play for this night as usual, and on Wednesday (4th), which will certainly be the last night of attempting to perform here, (the vessel in which Mr. Upton goes, sailing the latter part of the week,) will be acted the 'Fair Penitent,' and the 'Honest Yorkshireman,' the part of *Lavinia* to be attempted by Mrs. Tremain, and a farewell epilogue, adapted to the occasion, by Mr. Upton."

The character of this Mr. Upton will be more clearly displayed in a communication which will shortly follow, in which his name figures in a conspicuous but most unenviable light. His company, besides himself and wife, appears to have been composed of the remnants of his predecessors', and not to have given "satisfaction." His after life is unknown.

From the preceding records, it will be seen that up to this period there had been represented in New York no less than twenty plays, and fifteen farces.

The first series, under Murray and Kean, included "Richard 3d," "Cato," "George Barnwell," "Fair Penitent," "Distrest Mother," "Orphan," "Spanish Friar," "Beaux Stratagem," "Love for Love," "Amphitryon," "Committee," "Bold Stroke for a Wife," "Busy Body," "Sir Harry Wildair," "Recruiting Officer," "Beggars' Opera," "Beau in the Suds," "Mock Doctor," "Stage Coach," "Devil to Pay," "Miss in her teens," "Damon and Phillida," "Lying Valet," "Virgin Unmasked," "Hob in the Well," "Walking Statue," and "Devil on two Sticks."

Under Upton's management, several of the above were repeated, with the addition of "Othello," "Venice Preserved," "Provoked Husband," "Tunbridge Walks," "Lethe," "Miller of Mansfield," "Honest Yorkshireman," and "Sir John Cockle at Court."

Shakspeare's tragedy of "Richard 3d" is the first play known to have been acted in New York, and Thomas Kean

is the first known representative here of the crook-backed usurper. Dryden's "Spanish Friar" is the first comedy performed here; Gay's "Beggars' Opera" the first musical drama, and Coffey's "Beau in the Suds" (called in London the "Female Parson") the first farce.

NOTE.—Bernard, in his posthumous papers, entitled the "Early Days of the American Stage," asserts that Moody, afterwards the celebrated representative of Irish character, was its actual founder, in the Island of Jamaica, W. I. Being there in 1745, he joined a company of amateurs, and proposed the establishment of a regular theatre, which being acceded to, he returned to England, secured a number of actors, whose names have not transpired, and in the following winter opened the first temple to Thespis reared in the colonies. In the course of four years he amassed a small fortune, but, his company having become thinned, he again returned to England for recruits, when he received an offer from Garrick for Drury Lane, which changed his intention of settling in America. He had, however, already engaged a company, consisting of Douglass, Morris, Kershaw, Smith, Daniels, and their wives, with a Miss Hamilton for leading actress, who carried out his original plan, and reached Jamaica in 1751, being the second professional *troupe* that crossed the Atlantic, and the first of which there exists any personal record.

The report of Moody's great success induced the formation of Hallam's company for the continental colonies, and its ultimate transfer to Jamaica in 1754-5, where the two companies wisely joined their strength, instead of wasting it in opposition. Douglass, subsequently marrying the widow of Hallam, became the leading shareholder of the concern, and with Mr. and Mrs. Morris, and its other members, came to New York in 1759. Bernard gives Mr. Morris as his authority for this statement, and it is no doubt a reliable one.



CHAPTER II.

NASSAU STREET THEATRE, A. D. 1753.—HALLAM'S COMPANY.

FOR more than a year the Dramatic Throne of New York appears to have been unoccupied; but in June, 1753, Hallam's company, which had played with great success in Virginia, arrived here, and on the manager attempting to sway the sceptre, met with an opposition as strong as unexpected, and was denied permission to perform.

Mr. Lewis Hallam and his coadjutors tell their own story so plainly in Gainé's *New York Mercury* of July 2d, 1753, that we extract it bodily.

"The Case of the London Company of Comedians, lately arrived from Virginia, humbly submitted to the Consideration of the Publick; whose servants they are, and whose protection they intreat.

"As our Expedition to New York seems likely to be attended with a very fatal Consequence, and ourselves haply censured for undertaking it without assurance of success,—We beg leave humbly to lay a true state of our case before the worthy inhabitants of this city; if possible endeavour to remove those great obstacles which at present lie before us, and give very sufficient reasons for our appearance in this part of the world where we all had the most sanguine hopes of meeting a very different reception; little imagining that in a City—to all appearance so polite as this, the Muses would be banished, the works of the immortal Shakspeare and others, the greatest geniuses England ever produced, deny'd admittance among them, and the instructive and elegant entertainment of the Stage utterly protested against: when without boasting we may venture to affirm that we are capable of supporting its dignity with proper decorum and regularity.

"In the infancy of this scheme it was proposed to Mr.

William Hallam, now of London, to collect a Company of Comedians and send them to New York and other colonies of America. Accordingly he assented and was at vast expence to procure Scenes, Cloaths, People, &c., &c., and in October, 1750, sent out to this place Mr. Robert Upton in order to obtain permission to perform, erect a building and settle everything against our arrival; for which service Mr. Hallam advanced no inconsiderable sum. But Mr. Upton on his arrival found here that sett of pretenders with whom he joined, and unhappily for us quite neglected the business he was sent about from England; for we never heard from him after.

"Being thus deceived by him, the company was at a stand till April, 1752, when by the persuasion of several gentlemen in London, and Virginia Captains, we set sail on board of Mr. William Lee (Master of the ship 'Charming Sally') and arrived after a very expensive and tedious voyage at York River, on the 28th of June following, where we obtained leave of his Excellency the Governor, and performed with universal applause and met with the greatest encouragement; for which we are bound by the strongest obligations to acknowledge the many and repeated instances of their spirit and generosity.

"We were there Eleven Months before we thought of removing, and then asking advice we were again persuaded to come to New York, by several gentlemen whose names we can mention, but do not think proper to publish. They told us we should not fail of a genteel and favourable reception—that the Inhabitants were generous and polite—naturally fond of Diversions rational, particularly those of the Theatre: nay they even told us that there was a very fine Play House building and that we were really expected.

"This was encouragement sufficient for us as we thought, and we came firmly assured of success: but how far our expectations are answered, we shall leave to the Candid to determine, and only beg leave to add, That as we are People of no Estates, it cannot be supposed we have a Fund sufficient to bear up against such unexpected Repulses. A Journey by Sea and Land, Five Hundred Miles is not undertaken without money. Therefore if the worthy Magistrates would consider this in our Favour, that it would rather turn out a Publick Advantage and Pleasure, than a Private Injury, They would, we make no doubt grant us permission and give us an opportunity to convince them that we were not cast in the same mould with our Theatrical Predecessors; or that in Private Life or Publick Occupation we have the least affinity to them."

The company brought with them a certificate from Governor Dinwiddie, of Virginia, recommending them as comedians, and testifying to the propriety of their behavior as men. This testimonial was probably well deserved, for no printed document or traditional report has ever impeached their personal characters; and in professional skill they no doubt could be classed with the best provincial companies of England. Several of the corps had occupied respectable positions on the London stage.

Edward Holland was still Mayor of New York, and Admiral Clinton still nominally Governor, although he had sent in his resignation. The City Council had strenuously opposed the licensing of the new company, but Governor Clinton probably yielded to the solicitation of Hallam, backed by some gentlemen of influence, and accorded him the necessary permission to perform; for we can hardly suppose it was the act of his unfortunate successor, Sir Danvers Osborn, who arrived from England on the 7th of September, 1753, took the oath of office on the 12th, and was found lifeless by his own hand on the 13th; or that of Lieut. Gov. De Lancey, on whom the duties of the office thereafter devolved. Be this as it may—in the *Mercury* of the 17th September appeared the following notice:

“The Company of Comedians who arrived here the past Summer, having obtained permission from proper authority to act, have built a very fine, large and commodious New Theatre in the place where the old one stood, and having got it in good order design to begin this evening. As they propose to tarry here but a short time, we hear they design to perform three times a week.”

The new theatre was not only a far more commodious and convenient structure than the preceding, but was furnished in a manner every way superior to it, in scenery, dresses, and decorations. It is greatly to be regretted that no drawing or printed description exists of this the first building in New York erected expressly for dramatic representations. The following is the opening bill:

“By his Excellency’s Authority.

“By a Company of Comedians from London, at the NEW THEATRE in Nassau Street. The present evening, being the 17th of September (1753) will be presented a Comedy, by Sir Richard Steele, called

THE CONSCIOUS LOVERS.

The part of Young Bevil to be performed by Mr. RIGBY.

The part of Mr. Sealand to be performed by Mr. MALONE.

Myrtle	by Mr. CLARKSON.
Sir John Bevil	Mr. BELL.
Cimberton	Mr. MILLER.
Humphrey	Mr. ADCOCK.
Daniel	Master LEWIS HALLAM.
And, The part of Tom to be performed by	Mr. SINGLETON.
The part of Phillis to be performed by	Mrs. BECCELEY.
Mrs. Sealand	by Mrs. CLARKSON.
Isabella	Mrs. RIGBY.
Lucinda	Miss HALLAM.
And, the part of Indiana to be performed by	Mrs. HALLAM.

To which will be added the Ballad Farce, called

DAMON AND PHILLIDA.

Damon	by Mr. ADCOCK.	Aegon	by Mr. RIGBY.
Arcas	Mr. BELL.	Corydon	Mr. CLARKSON.
Mopfus	Mr. HALLAM.	Cymon	Mr. MILLER.

And, the part of Phillida to be performed by Mrs. BECCELEY.

A new occasional Prologue, to be spoken by Mr. RIGBY.

An Epilogue (addressed to the Ladies), by Mrs. HALLAM.

Prices.—Box, 8 shillings. Pit, 6 shillings. Gallery, 3 shillings.

No person whatever to be admitted behind the scenes.

N. B.—Gentlemen and Ladies that choose tickets, may have them at the new Printing Office in Beaver Street.¹

To begin at 6 o’clock.”

William Hallam, the originator of this company, had been the manager of the theatre in Goodman’s Fields, London, where, in 1742, he succeeded Giffard, who the year before had there introduced Garrick to the London stage. The rejected of the Theatres Royal created an excitement so intense, that Fleetwood (of Drury Lane) was glad to give both Garrick and Giffard an engagement for the next season. The loss of such attraction proved fatal to the new manager of Goodman’s Fields, who, in 1750, found himself a bankrupt.

¹ Office of the *Postboy*. Tickets were likewise sold by Hugh Gaine, at the office of the *Mercury*, in Hanover square.

The winding up of his affairs, however, proved so satisfactory to his creditors, that they not only released a portion of their claims against him, but presented him with the wardrobe and other theatrical properties of the establishment. With this capital he conceived the idea of sending a company of players to the colonies, and engaging his brother Lewis in the scheme, he confided its entire management to his care, after dispatching the heretofore mentioned Mr. Upton to prepare the way for their reception.

The company was formed on the sharing plan, and consisted of twelve adult individuals and the three children of Lewis Hallam. The shares were eighteen—each adult performer being entitled to one, and the manager one in addition for his services in that capacity, and one for his three children, and each shareholder being entitled to a benefit night. Four shares were assigned to the property, from which the profits of the speculation were to be realized by the originator and his brother, who were made equal partners in the scheme. The business is supposed to have resulted very favorably, for, in 1754, William Hallam arrived from England, where he soon returned with his proportion of the profits and the value of his two shares, which he sold to his brother Lewis for a handsome premium. Thenceforward his name is unconnected with the American stage. Lewis Hallam's family are said to have cleared by the business more than £10,000, all of which was lost to them during the reverses of the Revolution.

William and Lewis Hallam were brothers of Admiral Hallam, R. N., and (with another brother, George, an actor) sons probably of Adam Hallam, an old and well-known performer, and nephews of Thomas Hallam, of Lincoln's Inn Fields, who was accidentally killed by Macklin, in 1735.

Lewis Hallam and wife had both been performers at Goodman's Fields—the former as principal low comedian, the latter as a leading actress. On coming to America they brought with them a daughter of fifteen, and two sons—lads of twelve and ten, Lewis and Adam, the former of whom was after-

wards, for many years, the most prominent and favorite actor in America. A daughter, six years old, afterwards the celebrated Mrs. Mattocks, was left in London in care of her aunt Barrington.

Among the male performers, Mr. Rigby was undoubtedly the first in consequence. He led the company in tragedy and high comedy, and was excellent in several characters of farce. His performance of the *French Doctor*, in "The Anatomist," rendered that farce the most attractive one on their list for many years, and the younger Lewis Hallam ascribed to his instructions most of the skill which, in after years, rendered him so great a favorite. Mr. Rigby's name stands to the following characters, of which he was the first known representative in America, viz.: *Romeo*, *Lord Hastings*, *Earl of Essex*, *Beverly*, *Horatio*, (Fair Penitent) *Valentine*, (Love for Love) *Lord Morelove*, (Careless Husband) *Colonel Standard*, (Constant Couple) *Lord Grizzle*, &c. He also played *Richard 3d*, in which he had been preceded by Kean and Upton.

Mr. Hallam, although principal comedian, played many serious as well as comic old men. His list of parts included *King Henry 6th*, *Kent*, (Lear) *Gloster*, (Jane Shore) *Ben*, (Love for Love) *Sir Amorous Vainwit*, *Launcelot Gobbo*, *Peachum*, and others.

Mr. Malone was probably next in importance. He personated many first-class characters, serious and comic, including *King Lear*, *Shylock*, *Sciolto*, *Sir Sampson Legend*, *Alderman Smuggler*, *Jobson*, &c.

Mr. Singleton was a man of some literary talent, being the poet as well as the light comedian of the corps. To him were assigned the characters of *Mercutio*, *Lothario*, *Gratiano*, *Lord Foppington*, *Sir Harry Wildair*, *Colonel Careless*, *Sharp*, *Fribble*, *Tattle*, *Edgar*, *Pyrrhus*, *Stukely*, *Dumont*, &c.

The prologue spoken at the opening of the new Theatre was written by Mr. Singleton for the company's *début* in Virginia, and was thus published in the newspapers of 1758:

"To this New World, from famed Britannia's shore,
 Through boisterous seas, where foaming billows roar.
 The Muse, who Britons charm'd for many an age,
 Now sends her servants forth to tread your stage ;
 Britain's own race, though far removed, to show
 Patterns of every virtue they should know.
 Though gloomy minds through ignorance may rail,
 Yet bold examples strike where languid precepts fail.
 The world's a stage, where mankind act their parts—
 The stage a world, to show their various arts ;
 While the soul, touched by Nature's tenderest laws,
 Has all her passions roused in Virtue's cause.
 Reason we hear, and coolly may approve,
 But all's inactive till the passions move.
 Such is the human mind, so weak, so frail,
 "Reason's her chart, but passion is her gale."
 Then raise the gale to waft fair Virtue o'er
 The sea of life, where Reason points the shore.
 But ah ! let Reason guide the course along,
 Lest Passion, list'ning to some siren's song,
 Rush on the rocks of Vice, where all is lost,
 And shipwreck'd Virtue renders up the ghost.

"Too oft, we own, the Stage, with dangerous art,
 In wanton scenes has played the siren's part.
 Yet if the muse, unfaithful to her trust,
 Has sometimes stray'd from what is pure and just.
 Has she not oft, with awful, virtuous rage,
 Struck home at vice, and nobly trod the stage ?
 Made tyrants weep, the conscious murderer stand
 And drop the dagger from his trembling hand ?
 Then, as you treat a favorite fair's mistake,
 Pray spare her foibles for her virtues' sake,
 And while her chastest scenes are made appear,
 (For none but such will find admittance here,)
 The Muse's friends we hope will join our cause,
 And crown our best endeavors with applause."

Mr. Adcock was the principal vocalist; he played the singing characters of *Macheath*, *Mercury*, *Quaver*, *Sir John Love-rule*, *Damon*, &c., and was made generally useful in other parts; indeed, it will be remarked by looking over the casts of the pieces performed, how every individual sunk his special claim to characters for the general good—the leading mem-

bers of the company not disdaining to assume the most trivial when necessary.

Master Lewis Hallam, who performed the trifling part of *Daniel* in the comedy, was the eldest son of the manager, and now about thirteen years of age. He had made his first appearance on the stage at Williamsburg, Va., on the occasion of his father's opening the theatre there, Sept. 5th, 1752, in the character of Portia's servant, in the "Merchant of Venice." He was unable to utter the single line he had to speak, but, bursting into tears, walked ingloriously from the stage. As he acquired confidence, he developed great versatility of talent, and during his long connection with the American stage, played almost every character of importance, in all the plays of that period, to the fullest satisfaction of his audience. Young Hallam, on the return of peace, after the war of the Revolution, was the first to wield the sceptre of theatrical management in this city. He continued an interest in the direction until 1797, when he sold out to Mr. Dunlap, and remained thereafter a salaried actor only, until the 2d of June, 1806, when he made his last appearance in New York.

In the prime of life he was slightly above the middle height, erect and thin, but strong, vigorous and graceful—being an accomplished fencer and dancer. A slight cast in one eye, resulting from an injury in his youth, although scarcely perceptible in characters of tragedy and high comedy, materially heightened the expression and effect of his features in humorous parts. He was twice married—once in early life to a lady in the West Indies, and afterwards to Miss Tuke, a young and beautiful girl, whom he introduced to the stage, and who became well known in New York as Mrs. Hallam. He died in Philadelphia, November 1st, 1808, aged, according to the date of his birth, as given by himself to Mr. Dunlap 68—according to the newspaper notice at the time, 72. Although a favorite in both tragedy and comedy, his abilities were more conspicuously shown in the latter department, in many characters of which he excelled all competitors—*Mungo*, in the

"Padlock," being instanced as one in which he was unrivaled till death.

Mrs. Hallam, his mother, who afterwards became Mrs. Douglass, is described as a woman of great beauty and elegance, still in the prime of life, and enabled to play the youthful heroines of tragedy and comedy with due effect. Far superior to any actress who had preceded her, she retained for many years all the kind feelings of the public, who regarded her with an admiration reaching almost to idolatry. She was the original actress in New York, as far as any printed records show, of *Juliet*, *Cordelia*, *Portia*, *Jane Shore*, *Calista*, *Mrs. Beverly*, *Lady Betty Modish*, *Mrs. Sullen*, *Bizarre*, and many other leading parts. In after life she declined into the *Duchess of York*, *Mrs. Heidleberg* and *Deborah Woodcock*. Mrs. Douglass died in Philadelphia, in 1773.

Mrs. Becceley was the singing-actress and *soubrette* of the company.

Miss Hallam was very young, so the juvenile walking ladies fell to her share, and in a few years she became a favorite songstress. Her progress as an actress was slow, for though under the management of her father and brother, it was not until 1772 that she reached the dignity of leading lady. Miss Hallam returned to England in 1774, and is thereafter unknown to the American stage.

Mr. and Mrs. Clarkson, Mrs. Rigby, Mr. Bell, and Mr. Miller, appear to have had no distinguishing merit.

The next announcement that we find, is for

Sept. 24, with "Tunbridge Walks," a comedy, by Thomas Baker:

Woodcock	Mr. MALONE.	Isillaria	Mrs. HALLAM.
Reynard	" RIGBY	Belinda	" BECELEY.
Capt. Squib	" HALLAM.	Lucy	Miss HALLAM.
Malden	" SINGLETON.	Penelope	Mrs. CLARKSON.
Loveworth	" MILLER.	Mrs. Goodfellow	" RIGBY.

Singing and Dancing, by Mrs. LOVE and Mr. HULETT.

Prices reduced. Boxes, 6 shillings. Pit, 5 shillings. Gallery, 3 shillings. Money will likewise be taken at the doors. The Company intend to play on Mondays, Wednesdays, and Fridays.

(Signed)

LEWIS HALLAM.

Mr. Hulett had been an apprentice to William Hallam, and belonged to the Company as dancer and violinist. He was for many years after a teacher of dancing in this city.

Oct. 1st, The Constant Couple;

Sir Harry Wildair	Mr. SINGLETON.	Constable	Mr. ADCOCK.
Col. Standard	" RIGBY.	Dickey	Maat L. HALLAM.
Alderman Smuggler	" MALONE.	Lady Lurewell	Mrs. HALLAM.
Clincher, Sr.	" HALLAM.	Lady Darting	" RIGBY.
Clincher, Jr.	" CLARKSON.	Angelica	" BECCLEY.
Vizara	" MILLER.	Parley	Miss HALLAM.
Tom Errand	" BELL.	Porter's Wife	Mrs. CLARKSON.

and The Anatomist.

Mons. Le Medecin	Mr. RIGBY.	Doctor's Wife	Mrs. RIGBY.
Old Gerald	" CLARKSON.	Angelica	" BECCLEY.
Young Gerald	" ADCOCK.	Beatrice	" HALLAM.
Crispin	" HALLAM.	Maid	Miss HALLAM.

Oct. 8th, The Conscious Lovers;
and The Virgin Unmasked.

Goodwill	Mr. CLARKSON.	Quaver	Mr. ADCOCK.
Blister	" MALONE.	Wormwood	" MILLER.
Coupee	" SINGLETON.	Lucy	Miss HALLAM.

Oct. 22d, Love for Love;

Sir Sampson Legend	Mr. MALONE.	Jeremy	Mr. MILLER.
Valentine	" RIGBY.	Nurse	" ADCOCK!
Tattle	" SINGLETON.	Angelica	Mrs. HALLAM.
Scandal	" BELL.	Mrs. Frail	" ADCOCK.
Ben	" HALLAM.	Mrs. Foresight	" RIGBY.
Foresight	" CLARKSON.	Miss Prue	Miss HALLAM.

and Tom Thumb; the Tragedy of Tragedies, by Fielding.

Tom Thumb		Master ADAM HALLAM.	
King Arthur	Mr. SINGLETON.	Balliff	Mr. CLARKSON.
Lord Grizzle	" RIGBY.	Follower	" MALONE.
Noodle	" MILLER.	Queen Dollalolla	" HALLAM!
Doodle	" BELL.	Princess Huncamunca	" ADCOCK!

Mrs. Adcock, who on this occasion made her first appearance as *Mrs. Frail*, is probably entitled to rank as the Second Lady in the company. She played heavy tragedy, second comedy parts, and the first line of old women.

Master Adam Hallam was the younger son of the manager. He played juvenile parts for some years, and in 1762 his name stands to *Scrub*, *Benvolio*, *Slango*, and a few other adult characters, after which it is not found in any bill that we have discovered.

Oct. 29th, George Barnwell;

George Barnwell	Mr. BELL.	Blunt	Mr. MILLER.
Trueman	" RIGBY.	Millwood	Mrs. HALLAM.
Thoroughgood	" MALONE.	Maria	" BECCLEY.
Uncle	" ADCOCK.	Lucy	" ADCOCK.

and

The Lying Valet.

Sharp	Mr. SINGLETON.	Melissa	Mrs. ADCOCK.
Gayless	" ADCOCK.	Mrs. Gadabout	" RIGBY.
Justice Guttie	" MALONE.	Mrs. Trippett	" CLARKSON.
Beau Trippett	" BELL.	Kitty Fry	Miss HALLAM.

Nov. 5th,

The Distrest Mother;

Pyrrhus	Mr. SINGLETON.	Hermione	Mrs. ADCOCK.
Orestes	" RIGBY.	Andromache	" HALLAM.
Pylades	" BELL.	Cephise	" RIGBY.
Phoenix	" CLARKSON.	Cleone	Miss HALLAM.

and

Flora, or Hob in the Well.

Hob	Mr. HALLAM.	Dick	Mastr. L. HALLAM.
Old Hob	" MILLER.	Flora	Mrs. BECCLEY.
Sir Thomas	" CLARKSON.	Betty	Miss HALLAM.
Friendly	" ADCOCK.	Hob's Mother	Mrs. CLARKSON.

Nov. 12th, by particular desire, King Richard 3d;

Richard	Mr. RIGBY.	Lord Stanley	Mr. SINGLETON.
Henry 6th	" HALLAM.	Catesby	" ADCOCK.
Prince of Wales	Mastr L. HALLAM.	Lieutenant	" BELL.
Duke of York	" A. HALLAM.	Queen Elizabeth	Mrs. HALLAM.
Richmond	Mr. CLARKSON.	Lady Anne	" ADCOCK.
Rockingham	" MALONE.	Duchess of York	" RIGBY.
Norfolk	" MILLER.		

and

The Devil to Pay.

Sir John Loverule	Mr. ADCOCK.	Lady Loverule	Mrs. ADCOCK.
Jobson	" MALONE.	Nell	" BECCLEY.
Footman	" SINGLETON.	Lucy	" LOVE.
Coachman	" RIGBY.	Lettice	" CLARKSON.

Nov. 19th,

The Beggars' Opera.

Macheath	Mr. ADCOCK.	Nimming Ned	Mr. HULETT
Peachum	" HALLAM.	Moll Brazen	" CLARKSON.
Lockit	" MALONE.	Polly	Mrs. BECCLEY.
Fitch	" MILLER.	Lucy	" CLARKSON.
Mat o' the Mint	" BELL.	Mrs. Peachum	" ADCOCK.
Wat Dreary	" SINGLETON.	Jenny Diver	" LOVE.

Nov. 26th,

The Committee.

Colonel Careless	Mr. SINGLETON.	Ballif	Mr. ADCOCK.
Colonel Blant	" BELL.	Mrs. Day	Mrs. ADCOCK.
Mr. Day	" MALONE.	Ruth	" HALLAM.
Abel Day	" CLARKSON.	Arabella	" BECCLEY.
Obadiah	" MILLER.	Mrs. Chat.	" CLARKSON.
Teague	" HALLAM.		

To this bill was appended the following :

N. B.—“Gentlemen and Ladies that intend to favour us with their company, are desired to come by Six o’Clock, being determined to keep to our hour, as it would be a great inconvenience to them to be kept out late, and as a means to prevent disappointment.”

Dec. 3d,

The Careless Husband;

Lord Morelove	Mr. RIGBY.	Lady Easy	Mrs. ADCOCK.
Lord Foppington	" SINGLETON.	Lady Graveairs	" BECCLEY.
Sir Charles Easy	" MILLER.	Lady Betty Modish	" HALLAM.
		Edging	Miss HALLAM.

and

Lethe.

Mercury	Mr. ADCOCK.	Frenchman	Mr. RIGBY.
Charon	" BELL.	Drunken Man	" HALLAM.
Esop	" CLARKSON.	Tattoo	" MILLER.
Fine Gentleman	" SINGLETON.	Mrs. Tattoo	Mrs. ADCOCK.
Old Man	" MALONE.	Fine Lady	" BECCLEY.

Dec. 5th,
and

The Committee;
Miss in her teens.

Captain Loveit.	Mr. ADCOCK.	Jasper	Mr. RIGBY.
Captain Flash	" CLARKSON.	Miss Biddy Bellair	Miss HALLAM.
Fribble	" SINGLETON.	Tag	Mrs. ADCOCK.
Puff	" MILLER.		

Dec. 20th,

The Twin Rivals.

Elder Wouldbe.	Mr. RIGBY.	Tesque	Mr. HALLAM.
Younger Wouldbe.	" CLARKSON.	Frizure	Master L. HALLAM.
Richmore	" BELL.	Constance	Mrs. HALLAM.
Trueman	" SINGLETON.	Aurelia	" BECELEY.
Subtleman	" MILLER.	Mrs. Midnight	" ADCOCK.
Balderdash	" MALONE.	Mrs. Clearaccount	" RIGBY.
Clearaccount	" ADCOCK.	Maid	" CLARKSON.

"N. B.—Nothing under full price will be taken during the whole performance."

It had probably hitherto been the custom here, as it had been in London, and still continues there, to receive half-price for admission at a certain hour of the evening, commencing always before the performance of the afterpiece, and sometimes at the third act of the play.

Jan. 7th, 1754,

The Drummer.

Sir George Trueman	Mr. BELL.	Coachman	Mr. SINGLETON.
Tinsel	" MILLER.	Butler	" CLARKSON.
Fantome	" ADCOCK.	Lady Trueman	Mrs. BECELEY.
Velluna	" MALONE.	Abigail	" ADCOCK.
Gardener	" HALLAM.		

Jan. 14th,

King Lear.

Lear	Mr. MALONE.	Burgundy	Mr. HULETT.
Kent	" HALLAM.	Usher	" RIGBY.
Gloster	" BELL.	Attendants	Masters HALLAM.
Edgar	" SINGLETON.	Cordelia	Mrs. HALLAM.
Edmund	" CLARKSON.	Regan	" ADCOCK.
Cornwall	" MILLER.	Goneril	" BECELEY.
Albany	" ADCOCK.	Aranthe	" RIGBY.

Jan. 21st,

Woman's a Riddle.

Colonel Manly	Mr. BELL.	Lady Outside	Mrs. HALLAM.
Courtwell	" SINGLETON.	Miranda	" ADCOCK.
Sir Amorous Vainwit	" HALLAM.	Clarinda	" CLARKSON.
Vulture	" RIGBY.	Betty	" RIGBY.
Aspen	" MILLER.	Necessary	Miss HALLAM.

Jan. 28th,

Mr. Clarkson's Benefit.

Romeo and Juliet.

Romeo	Mr. RIGBY.	Friar Lawrence	Mr. CLARKSON.
Mercutio	" SINGLETON.	Balthazar	Master L. HALLAM.
Paris	" ADCOCK.	Peter	[omitted.]
Tibalt	" MALONE.	Juliet	Mrs. HALLAM.
Capulet	" BELL.	Lady Capulet	" RIGBY.
Montague	" HALLAM.	Nurse	" ADCOCK.

Feb. 4th,

Mr. Rigby's Benefit.

The Gamester.

Beverly	Mr. RIGBY.	Bates	Mr. BELL.
Stukely	" SINGLETON.	Mrs. Beverly	Mrs. HALLAM.
Lewson	" MILLER.	Charlotte	" BECELEY.
Jarvis	" HALLAM.	Lucy	" CLARKSON.
Dawson	" CLARKSON.		

Feb. 11th, Mrs. Becceley's benefit.

The Earl of Essex.

Essex	Mr. RIGBY.	Lieutenant	Mr. ADCOCK.
Southampton	" BELL.	Queen Elizabeth	Mrs. ADCOCK.
Burleigh	" SINGLETON.	Countess of Rutland	" HALLAM.
Raleigh	" MILLER.	Countess of Nottingham	" BECCELEY.

Feb. 18th, Mr. Miller's benefit.

The Suspicious Husband;

Ranger	Mr. MILLER.	Buckle	Mr. ADCOCK.
Strickland	" RIGBY.	Mrs. Strickland	Mrs. BECCELEY.
Frankly	" SINGLETON.	Clarinda	" HALLAM.
Bellamy	" BELL.	Lucetta	Miss HALLAM.
Jack Meggott	" CLARKSON.	Jacintha	Mrs. ADCOCK.
Tester	Mast. L. HALLAM.	Milliner	" CLARKSON.

and, Harlequin Skeleton.

Harlequin Mr. RIGBY.

Feb. 25th, Mrs. Hallam's benefit.

The Albion Queens.

Norfolk	Mr. SINGLETON.	Gyfford	Mr. CLARKSON.
Davison	" RIGBY.	Douglas	Mast. L. HALLAM.
Morton	" MILLER.	Queen Elizabeth	Mrs. ADCOCK.
Cecil	" BELL.	Mary of Scotland	" HALLAM.

Hippisley's Celebrated Scene of the Drunken Man,

By Mr. HALLAM,

and, The Virgin Unmasked.

Lucy Miss HALLAM.

March 4th, Mrs. Rigby's benefit.

Jane Shore.

Gloster	Mr. HALLAM.	Catesby	Mr. ADCOCK.
Hastings	" RIGBY.	Ratcliff	" MILLER.
Dumont	" SINGLETON.	Jane Shore	Mrs. HALLAM.
Belmour	" BELL.	Alicia	" ADCOCK.

March 11th, Benefit of Miss Hallam and her two Brothers.

Romeo and Juliet;

and, The Stage Coach.

Torlough Bawer Macahone			Mr. HALLAM.
Sir Nicodemus Somebody			" MILLER.
Captain Basil	Mr. BELL.	Landlord	" SINGLETON.
Uncle Michar	" CLARKSON.	Isabella	Mrs. CLARKSON.
Fatch	" RIGBY.	Dolly	Miss HALLAM.
Jolt	" ADCOCK.		

March 18th. Last Night of the Season.

Mr. and Mrs. Love's benefit.

The Beggars' Opera; and Devil to pay.

"N. B. Lewis Hallam, comedian, intending for Philadelphia, begs the favour of those having any demands upon him to bring in their accounts and receive their money."

The benefits of Mr. Hallam, Mr. Singleton, Mr. Malone, Mrs.

Adcock, and others, probably occurred on Wednesdays or Fridays, as they are not announced in the *Postboy*, which was published on Mondays only, and the plays for that evening are alone advertised. The comedy of "Love for Love" was given one night for the benefit of the Poor.

We have given the casts of the foregoing plays in full, not only because they are the earliest on record in our dramatic history, but for the purpose of clearly showing the "business" assigned to the different members of the company.

After the conclusion of the New York season, which lasted six months, Mr. Hallam visited Philadelphia, where, as in New York, his speculation resulted most prosperously. He went thence with his company to the West Indies, where he died in the Island of Jamaica, about 1756. His widow there married David Douglass, "and placed him on the theatrical throne of the Western hemisphere." Mr. Douglass is represented to have been by birth and education a gentleman. He continued to manage the company until the troubles preceding the Revolution, and last visited New York in 1773. He finally became one of his Majesty's judges in Jamaica, where he died universally respected.



CHAPTER III.

Cruger's Wharf Theatre, A. D. 1758—Chapel, or Beekman Street Theatre, 1761-6.

TH E Nassau Street Theatre remained unoccupied for several years, and on the arrival of Mr. Douglass in New York, in 1758, was found converted into a place of worship. Selecting a new site on Cruger's Wharf, a block of buildings projecting into the East River, between what are now known as Coenties Slip and Old Slip, on a line with the present Front Street, he caused a building suitable for his purpose to be erected thereon. The situation was probably not an eligible one, although the larger part of the population, which did not yet exceed twelve thousand white inhabitants, resided east of Broadway and below Beekman Street. Saint Paul's Church was not yet built, and where is now the Park was an open common.

New York in 1756 had but one Latin school, one bookseller, and but two houses of three stories in height.

Sir Charles Hardy was governor at this time,—De Lancey, lieutenant-governor,—and John Cruger, Jr., mayor of the city. Douglass had built his theatre without previously obtaining the sanction of the gentlemen in power, and on his company's arrival, like his predecessor Hallam, was at first refused a license to act. On the 6th of November, 1758, he published a statement in *Gaine's Mercury*, in which he says, that "when he applied for permission to play, he had met with a positive and absolute denial; and although in the humblest manner he begged to be indulged in acting as many plays as would barely defray the expense of coming to

the city, and enable them to proceed to another, he had been peremptorily refused. Having given over all thoughts of acting, he begs leave to inform the public that in a few days he will open a Histrionic Academy, of which notice will be given."

This being considered an attempt to evade the prohibition of the magistrates gave so much offense that, on the 11th of December, he deemed it necessary to publish the following explanatory statement:

"Whereas, I am informed that an advertisement of mine, which appeared some time ago in this paper, giving notice that I would open an Histrionic Academy, has been understood by many as a declaration that I had proposed under that colour to act plays without the consent of the Magistracy;

"This is, therefore, to inform the publick that such a construction was quite foreign to my intent and meaning—that so vain, so insolent a project never once entered my head; it is an imputation on my understanding to imagine that I would dare, in a publick manner, to aim an affront on gentlemen on whom I am dependent for the only means that can save us from utter ruin.

"All that I proposed to do was to deliver Dissertations on Subjects, MORAL, INSTRUCTIVE, and ENTERTAINING, and to endeavour to qualify such as would favour me with their attendance—TO SPEAK IN PUBLICK WITH PROPRIETY. But as such an undertaking might have occasioned an Enquiry into my Capacity, I thought the Publick would treat me with greater Favour—when they were informed I was deprived of any other means of getting my Bread, nor would that have done more than barely supplied our present Necessities.

"The expenses of our coming here—Our Living since our arrival, with the charge of Building, &c. (which, let me observe, we had engaged for before we had any Reason to apprehend a Denial), amounted to a sum that would swallow up the profits of a great many nights acting, had we permission.

"I shall conclude with humbly hoping that those Gentlemen who have entertained an ill opinion of me from my supposed Presumption, will do me the favour to believe that I have truly explained the advertisement, and that I am to them and the Publick

"A very humble and very Devoted Servant,

"DAVID DOUGLASS."

"Dec. 8th, 1758."

Whether this tended to soften the hearts or change the opinion of the city magistrates or not, Mr. Douglass was

finally accorded the necessary permission, and on the 28th of December, 1758, the first performance took place in the Theatre on Cruger's Wharf. The play was "Jane Shore," with Mrs. Douglass (formerly Mrs. Hallam) as the unhappy heroine. Gainé's *Mercury*, of January 1st, states that it was "acted with great applause, to a most crowded audience."

We have not been able to procure the casts of the plays during this season, but the following is from the *Mercury* of January 1st, 1759:

"At the THEATRE,

On Mr. Cruger's Wharf,

This present Monday, will be presented a Comedy written by Captain Farquhar, called

THE INCONSTANT, or the WAY TO WIN HIM ;
and the farce of the MOCK DOCTOR.

On Wednesday, 3d Inst., a Tragedy, called

THE ORPHAN, or the UNHAPPY MARRIAGE.

On Friday, the 5th, the Comic Scenes of

THE SPANISH FRYAR ;

With entertainments as will be expressed in the bills. Tickets to be had at the Printing Office in Hanover Square, at the Coffee House, and at the Fountain Tavern, and nowhere else.

"The Doors for the Gallery will be opened at Four O'clock, but the Pit and the Boxes, that Ladies may be well accommodated with seats—not till Five—and the Play begins precisely at Six.

"Box, 8 shillings. Pit, 5 shillings. Gallery, 2 shillings.

"N. B.—No more tickets will be given out than the House will hold. And positively no money taken at the door."

The plays that followed in succession were the "Recruiting Officer," and "Lovers' Quarrels;" "Othello;" "Beaux Stratagem;" "Venice Preserved," and "Stage Coach;" "Douglas," and "Lethe;" "Tamerlane;" "the Drummer;" and "Richard 3d," and "Damon and Phillida;" the two latter on the evening of February 7th,—being positively the last time of acting in this city at the Theatre on Mr. Cruger's Wharf."

We have no knowledge of the changes that had occurred in the company since their previous visit, save that Lewis Hallam, Sr., was dead; and that Mr. Douglass and young Lewis Hallam, now eighteen years of age, each took a prominent part in the performances, Mrs. Douglass being still

the leading lady. Probably Rigby and Singleton were no longer connected with it, as young Hallam spoke the Prologue on the opening night, referring to which Mr. Douglass published the following letter to the editor of the *Mercury*, of January 8th:

"SIR,

"Be pleased to give the enclosed Prologue and Epilogue spoken at the Opening of the New Theatre in this City a place in your columns. They were both written in North America, and generously sent us by the ingenious author, to whom we acknowledge ourselves greatly obliged, and as we cannot imagine the difficulty we met with in obtaining liberty to act here proceeded from any ill opinion those in authority had of a well regulated stage, but rather from a tender regard to the mistaken notions of others—we humbly beg leave to embrace this opportunity of recommending this performance to the candid perusal of such unprejudiced though, we doubt not, well-meaning minds.

"They will be found we imagine on examination, to contain a sensible, elegant, and impartial state (ment) of the true nature and use of Theatrical Entertainments which, as the famous Mr. Addison expresses it, 'were invented for the accomplishment and refining of human nature.'

"It would be ungrateful likewise on this occasion to omit making our Thankful acknowledgments to the Town for the generous Encouragement given much beyond our merit by the crowded Houses since we began to perform; but if the assiduous endeavours to the utmost of our abilities to please, can make any amends for our deficiencies, we flatter ourselves with the kind continuance of their favours, which shall ever be gratefully acknowledged, by Sir, (in the name of the Company)

"The Town's most obedient Servant,

"D. DOUGLASS."

The prologue was the one originally written by Mr. Singleton, and spoken by Mr. Rigby at the opening of the Nassau Street Theatre, in 1753. The epilogue, Dunlap supposes to have been written by the same author, and was delivered on this occasion by Mrs. Douglass. It is worthy of preservation, and we here transcribe it as printed at the time:

"Much has been said, at this unlucky time,
To prove the treading of the stage a crime;
Mistaken zeal, in terms oft not so civil,
Consigns both plays and players to the devil;

Yet wise men own a play, well chose, may teach
 Such useful morals as the parsons preach ;—
 May teach the heart another's grief to know,
 And melt the soul in tears of generous woe.

“ So when the unhappy virtuous fair complains,
 In Shakspeare, Lee, or Otway's dying strains,
 The narrowest hearts expanded wide appear,
 And soft Compassion drops the pitying tear.

“ Or would you warn the thoughtless youth to shun
 Such dangerous arts, which numbers have undone,
 A Barnwell's fate can never fail to move,
 And strike with shame and terror lawless love.
 Then plunged in ruin, with a virtuous wife,
 The Gamester weeps, despairs, and ends his life.
 When Cato bleeds he spends his latest breath
 To teach the love of country strong in death.
 With such examples, and a thousand more,
 Of god-like men who lived in times before,
 The tragic muse, renewing every age,
 Makes the dead heroes tread the living stage.

“ But when to social gayety inclined,
 Our comic muse shall feast the cheerful mind,
 Fools of all sorts, and fops, a brainless crew,
 To raise your mirth we'll summon to your view ;
 Make each pert coxcomb merry with his brother,
 Whilst knaves concealed shall grin at one another.
 'Tis magic ground we tread, for at our call
 Those knights appear that represent you all.
 Yet, hold ! methinks I hear some snarler cry,
 ‘ Pray, madam, why so partial—rat me—why
 Don't you do justice on your own sweet sex—
 Are there no prudes, coquettes, or jilts to vex ?’
 'Tis granted ; vice and folly's not confined
 To man alone, but spreads to womankind.
 We frankly own—we may indeed as well—
 For every fluttering beau we've an affected belle.
 Nor has dramatic Satire's candid page
 Failed to chastise them justly on the stage.

“ Thus human life's our theme, a spacious field,
 Which the soul's noblest entertainments yield.
 By men of worth admired from ancient time,
 Who Nature's picture never judged a crime ;

And if the soul in Nature's cause we move,
 Why should the friends of Nature disapprove?
 We trust they do not, by the splendid sight
 Of sparkling eyes that grace our scenes to-night.
 Then bravely dare to assert the taste you've shown,
 Nor be ashamed so just a cause to own;
 And tell our foes what Shakespeare said of old,
 (Our Latin motto speaks it, I am told.)
 That here the world in miniature you see,
 And all mankind are players as well as we."

The motto on the proscenium of the theatre was "*Totus Mundus aget Histrionem.*"

After the Thespians vacated the Cruger's Wharf Theatre, the building, which was probably slight, and intended only for temporary occupation, was taken down, and its site occupied for other purposes.

In the beginning of August, 1761, his Honor Lieutenant-Governor Colden was pleased to give Mr. Douglass permission to build a Theatre to perform in the ensuing winter. This was in opposition to the wishes of the Assembly, and of the Mayor, (Cruger) who endeavored, but in vain, to prevent theatrical entertainments, which they looked upon as detrimental to good morals. The new Theatre was erected on the south-westerly side of Beekman Street, then called *Chappel* Street, (from St. George's Chapel, which had been erected in 1752) just below Nassau Street, at a cost of \$1,625, and was calculated to hold an audience of \$450. The value of scenery and wardrobe was set down at \$1,000. The opposition at the period of opening was so great, that Mr. Douglass was at first allowed a season of only two months, of two nights per week, or sixteen nights in all, but subsequently the time was extended and covered a term of more than five months. The opening took place on Thursday, the 19th of November, 1761, with the tragedy of the "Fair Penitent," and the farce of "Lethe;" and was followed on Monday, the 23d, with the performance of the comedy of the "Provoked Husband," which drew an overflowing audience. For the 26th, we copy the original bill, one of which is yet in exist-

ence, and carefully preserved at Windust's Restaurant in Ann Street. At this period, and for a long time after, bills of the play were printed a day or two previous to the time of performance, and distributed throughout the town, not only at stores and public houses, but at private residences.

"By Permission of his Honour, the Lieutenant Governor,
By a Company of Comedians,
At the NEW THEATRE in Chapel Street, on Thursday
next, being the 26th day of November instant, will be
presented a tragedy, written by Shakspeare, called

HAMLET, PRINCE OF DENMARK.

Hamlet	Mr. HALLAM.	Lucianus	Mr. TOMLINSON.
King	" DOUGLASS.	Francisco	" TREMAIN.
Horatio	" READ.	Gravediggers	" QUELCH.
Ghost	" QUELCH.		and " TOMLINSON.
Polonius	" MORRIS.	Queen Gertrude	Mrs. DOUGLASS.
Laertes	" ALLEN.	Ophelia	" MORRIS.
Marcellus	" A. HALLAM.	Player Queen	" HALLAM.
Guilkenstern	" STURT.		

To which will be added a ballad farce, called

A WONDER! AN HONEST YORKSHIREMAN.

Gaylove	Mr. QUELCH.	Sapsucc	Mr. STURT.
Blunder	" ALLEN.	Arabella	Mrs. MORRIS.
Stanzo	" A. HALLAM.	Combrush	" DOUGLASS.
Muckworm	" MORRIS.		

"Mr. Douglass will be obliged to those ladies and gentlemen who had not an opportunity of delivering their tickets at the "*Provoked Husband*," to send them to his lodgings, at Mr. Keen's, confectioner, on Hunter's Quay. Those ladies who would have places kept in the boxes will please to send a sensible servant to the theatre at three o'clock every play-day.

"No money will be taken at the door, nor any person admitted without tickets, which are to be sold by H. Gaine, Printer, Bookseller, and Stationer, at the Bible and Crown, in Hanover Square.

"Boxes, 8 shillings. Pit, 5 shillings. Gallery, 3 shillings. The doors to be opened at four, and the play to begin precisely at six o'clock.

"No person can be admitted behind the scenes.

New York, November 24th, 1761."

This is the first intimation that we have of the performance of Shakspeare's masterpiece in the City of New York.

The company now retained none of its original members, save the Hallam family, and if Mr. Tremain, whose name stands to *Francisco* in the tragedy, be the same person who was connected with Murray and Kean, and Upton's company, his position had become wonderfully changed. The *Mrs.*

Hallam of this season, was undoubtedly the *Miss Hallam* of previous and succeeding ones, judging by the characters she played, in connection with the fact that it was not unusual at this period for ladies somewhat out of their teens to be so designated, and that it has been the conceded privilege of theatrical ladies, at all times, to call themselves whatever fancy suggests or circumstances demand.

Mr. Hallam (the Master Lewis Hallam of 1753) was now the favorite hero of the stage, and probably exercised a great influence in its management. He seems to have enjoyed a monopoly of the leading parts in tragedy and comedy, with a few exceptional ones, which probably, from choice, he conceded to Mr. Douglass. The latter is described as a sensible though not an eminent performer.

Adam Hallam was still young, and did not develop the marked ability of his brother.

Owen Morris,¹ who made his first appearance in *Polonius*, was long after attached to the corps as the "comic old man," and continued playing as long as age permitted, and until he had become shriveled with years, and palsied in voice and action. He died in New York, November 1809, aged 90, according to Dunlap—or 84, according to W. B. Wood. His present wife was an actress of great and varied usefulness. Her line of characters ranged from *Ophelia*, to the *Nurse* in "Romeo and Juliet," and from *Nell* in "the Devil to Pay," to *Hermione* in "the Distrest Mother."

She was attached to the company for several years, and was accidentally drowned (together with her maid-servant) while crossing the ferry at *Kill Van Keel*, in December, 1767. The second Mrs. Morris will be noticed hereafter.

Of the other members of the corps, no information can be gained by which their merit may be judged.

Dec. 4th, 1761, Tamerlane; and never performed here,
The Toy Shop.

Dec. 18th, King Henry 4th;

Sir John Falstaff	Mr. QUESCH.	Hotspur	Mr. DOUGLASS.
Henry 4th			"HALLAM.

¹ Mr. Morris had probably appeared with Douglass at Crugers' Wharf, in 1759.

and Flora, or Hob in the Well.

Hob Mr. QUELCH. | Flora Mrs. HALLAM.

Dec. 26th, George Barnwell; (for many years the standard Christmas dish) and Lethe.

Monday, January 4th, 1762, Venice Preserved.

By particular desire, a Prologue and Epilogue, in vindication of Dramatic Entertainments, to be spoken by Mr. Hallam and Mrs. Douglass; and The Lying Valet.

Places in the Boxes to be taken of Mr. Douglass, at Mr. Hampton's, near the Theatre.

This is the first notice that we have of securing seats in advance, except by sending a deputy in person.

"A complaint having been several times made that a number of Gentlemen crowd the Stage, and very much interrupt the performance, and as it is impossible the actors, when thus obstructed, can do that justice to their parts they otherwise would, it will be taken as a particular favour if no gentleman will be offended that he is absolutely refused admittance at the Stage Door, unless he has previously secured himself a place in either the Stage or Upper Boxes."

This now seemingly singular custom prevailed at the time throughout England, and was the fruitful source of great inconvenience and frequent disturbance, the stage itself, before as well as behind the scenes, being often so crowded as to interrupt the business of the play, and prevent the entrance and exit of the performers. The determination of the managers, and the good sense of the public, a few years later, caused a reformation in the matter.

The prologue and epilogue referred to above, were the old ones spoken in 1758, adapted to the present occasion.

We give the Epilogue, as delivered at this time, with its amendments and additions:

"Much has been said at this censorious time
To prove the treading of the stage a crime.
Mistaken zeal in terms not quite so civil
Consigns both plays and players to the devil.
Yet wise men own a play well chose may teach
Such useful morals as in church they preach
May teach the heart another's grief to know
And melt the soul in salutary woe.

" So when the unhappy virtuous fair complains
 In Shakspeare, Lee, or Otway's moving strains,
 The narrowest hearts expanded wide appear
 And soft compassion drops the pitying tear.
 Or would you warn the thoughtless youth to shun
 Such dangerous arts as numbers have undone
 A Barnwell's fate can never fail to move
 And strike with shame and terror, lawless love.
 See plunged in ruin with a virtuous wife
 The Gamester weeps, despairs, and ends his life.
 When Cato bleeds, he spends his latest breath
 To teach the love of country strong in death.
 With these examples and a thousand more
 Of godlike men who lived in days of yore,
 The tragic muse recalls the long past age
 And brings heroic Virtue living on the stage.

" But when to social gayety inclined,—
 Our comic muse shall feast the cheerful mind,—
 Fools of all sorts and fops a brainless crew,
 To raise your mirth we'll summon to your view ;
 Make e'en the coxcomb laugh to see his brother
 And one knave blush with shame to view another.
 'Tis magic ground we tread, for at our call,
 Those sprites appear that represent you all.

" Yet hold—methinks I hear some snarler cry
 ' Pray madam, why so partial—rat me—why
 Don't you do justice on your own sweet sex—
 Are there no prudes, coquettes, or jilts to vex ?'
 Granted—there are. For folly's not confined
 To sex ; it sways despotic all of human kind.
 We frankly own, indeed we may as well
 For every fluttering beau—a simpering belle.
 But oft above the dull, the pert, the vain,
 The comic muse exalts her moral strain ;
 To laugh at folly will not be confined
 But tries to instruct as well as please mankind.
 So when vile custom by false honour's breath,
 For one rash word would doom two friends to death,
 Steele's moral muse though dressed in humble sock
 Aimed at the monster a decisive stroke !
 And showed a Bevil generous as brave
 Who scorned the slavish dread of death and grave,
 Yet feared to meet his God from such an end
 And nobly shunned a duel with his friend.

" Thus human life's our theme, a fruitful field
 Of moral themes a fruitful store to yield;
 Sages upheld our art in ancient time
 When to paint Nature was not thought a crime,
 For if the soul in virtue's cause we move,
 The friends of virtue cannot disapprove.
 We trust they do not by the splendid sight
 Of sparkling eyes that grace our scenes to night;
 Then bravely dare to assert the taste you've shown,
 Nor be ashamed so just a cause to own;
 And tell our foes what Shakspeare said of old,
 (Our former motto spoke it, I am told,)
 That here the world in miniature you see
 And all mankind are players as well as we."

Dunlap publishes the foregoing, with some other slight alterations.

Jan. 11th, 1762, Romeo and Juliet.

Romeo	Mr. HALLAM.	Capulet	Mr. MORRIS.
Mercutio	" DOUGLASS.	Juliet	Mrs DOUGLASS.
Benvolio	" A. HALLAM.	Lady Capulet	" ALLYN.
Friar Lawrence	" ALLYN.	Nurse	" MORRIS.

In the Masquerade Scene, a Comic Dance by Mr. A. Hallam, and a Minuet by Mr. A. Hallam and Mrs. Allyn; and in the Burial Scene a Solemn Dirge, by Mrs. Morris, Mrs. Hallam, Mrs. Allyn, Messrs. Quelch, Tremain, Sturt, &c.

On several occasions hereafter we find a father playing *Romeo* to the *Juliet* of his daughter, but we believe this is the only one on record where a mother plays *Juliet* to the *Romeo* of her son.

Jan. 20th, The Recruiting Officer; and Harlequin Collector.

Harlequin	Mr. HALLAM.	Clown	Mr. DOUGLASS.
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Jan. 25th, "Othello;" and "The Lying Valet." "For the benefit of such poor families as are not provided for by the public," resulting in a net profit of two hundred and eighty-six $\frac{25}{100}$ dollars, which sum was received by Mr. John Vandespigle and George Harrison, Esq., for distribution. The account rendered by the manager on the occasion will show the nightly expenses of the house, exclusive of the actors' salaries, who threw them up on the present evening:

	£.	s.	d.
" Box Tickets fold, 116, at 8s. .	46	8	0
Pit " " 146 " 5s. .	36	10	0
Gallery " " 90 " 3s. .	13	10	0
Cash received at the doors . .	36	12	6
	<hr/>		
	£133	0	6

Charges.

	£.	s.	d.
" To Candles. 26 lbs. of Spermaceti, at 3s. 6d. .	5	5	0
" " 14 lbs. " Tallow . " 1s. od. .			
To Music. Messrs. Harrison & Van Dienva .	3	12	0
" Front Door-keeper, 16s. Stage door-keeper, 8s. .	1	4	0
" the Assistants, 13s. Bill Sticker, 4s. . . .	0	17	0
" the Men's dresser, 4s. Stage keeper, 32s. .	2	0	0
Drummer, 4s.			
" Wine in the Second Act, 2s. 6d.	0	2	6
" Hugh Gaine, for two Sets of Bills, Advertise- ments, and Commissions	5	10	0
	<hr/>		
	£18	10	6"

Balance, £114 10s., or \$286 $\frac{25}{100}$.

The above receipt was probably a full average one, but the house would have held nearly fifty pounds more.

February 1st, "For the benefit of Mrs. Douglass, the tragical history of KING RICHARD THE THIRD, containing the distrefs and death of King Henry the Sixth in the Tower; the Usurpation of the Crown by Richard; the inhuman murder of the young King Edward the fifth, and his brother the Duke of York; the fall of the Duke of Buckingham; the landing of the Earl of Richmond, (afterwards King Henry the Seventh) at Milford; the battle of Bosworth Field, and death of Richard, which put an end to the contention between the houses of York and Lancaster; with many other historical passages."

King Richard	Mr. DOUGLASS.	Richmond	Mr. HALLAM.
King Edward the Fifth (Prince of Wales)			" A. HALLAM.
Duke of York, by a Young Master, for his diversion.			
King Henry	Mr. ALLYN.	Lientenant	Mr. STURT.
Buckingham	" TOMLINSON.	Queen Elizabeth	Mrs. DOUGLASS.
Lord Stanley	" MORRIS.	Lady Anne	" MORRIS.
Catesby	" REED.	Duchess of York	" CRANE.

To which will be added a dramatic satire called LETHE, with the additional character of Lord Chalkstone.

Mercury	Mr. STURT.	Charon	Mr. TOMLINSON.
Esop	" DOUGLASS.	Old Man	" MORRIS.
Lord Chalkstone. }	" ALLYN.	Tattoo	" REED.
Frenchman		Bowman	" TOMLINSON.
Fine Gentleman }	" HALLAM.	Mrs. Riot	Mrs. DOUGLASS.
Drunken Man			

" Tickets as usual, and of Mrs. Douglass, at her lodgings near the theatre.

" The ceremony of waiting on ladies and gentlemen at their houses with bills has been for some time left off in this Company, the frequent solicitations on these occasions having been found rather an inconvenience to the person so waited on, than a compliment."

Mrs. Crane, who played the *Duchess of York*, has not been before noticed. She performed characters old and young, as the necessities of the Theatre required.

Messrs. Adam Hallam, Allyn, and Quelch's benefits followed successively, and on the 15th Mr. Lewis Hallam solicited the patronage of the public with "Love for Love;" wherein he played *Ben*, and Mr. Douglass *Valentine*.

March 22d, Mr. Morris's night.

The Beaux Stratagem ;

Archer	Mr. HALLAM.	Scrub	Mr. A. HALLAM.
Almwell	" DOUGLASS.	Mrs. Sullen	Mrs. DOUGLASS.

with Flora, or Hob in the Well.

Hub	Mr. ALLYN.	Flora	Mrs. HALLAM.
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March 29th, Mrs. Hallam's night.

The Inconstant ;

Young Mirabel	Mr. HALLAM.	Bisarre	Mrs. DOUGLASS.
Old Mirabel	" MORRIS.		

and Miss in her teens.

Captain Flash	Mr. HALLAM.	Miss Biddy	Mrs. HALLAM.
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April 12th, Mr. Tomlinson's night.

Hamlet ; and the Devil to pay.

Jobson	Mr. TOMLINSON.	Nell	Mrs. MORRIS.
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April 19th, Mr. Reed's night.

The Distrest Mother ;

Orestes	Mr. HALLAM.	Hermione	Mrs. MORRIS.
Pyrrhus	" DOUGLASS.	Andromache	" DOUGLASS.

and The Mock Doctor.

Gregory	Mr. DOUGLASS.	Hellebore	Mr. TREMAINE.
Sir Jasper	" MORRIS.	Harry	" TOMLINSON.
Leander	" STURT.	James	" REED.
Robert	" A. HALLAM.	Charlotte	Mrs. CRANE.
Davy	" ALLYN.	Dorcas	" MORRIS.

The season ended on the 26th of April with the performance of the "Committee;" and the "Honest Yorkshireman," for the benefit of the Charity School, when the news-

paper states that "a handsome sum was raised by Mr. Douglass and presented to the churchwardens."

The establishment, however, was not without enemies, and occasional demonstrations of ill-will were publicly made, as we gather from the following notice in *Gainé's Mercury*:

"Theatre in New York, May 3d, 1762.

A PISTOLE REWARD will be given to whoever can discover the person who was so very rude as to throw Eggs from the Gallery upon the Stage, last Monday, by which the *Cloaths* of some Ladies and Gentlemen were spoiled, and the performance in some measure interrupted."

"D. DOUGLASS."

The name of Adam Hallam occurs for the last time in the bills during this season. It is found some thirty years after in the New York Directory as belonging to a shoemaker in Queen Street—could it have been that of the same individual? Dunlap states that the troubles which agitated the colonies in consequence of the Stamp Act occasioned the destruction of the Chapel, or Beekman Street Theatre, by a mob in 1764, and that a gentleman who was engaged in the work, when a boy, told him that a number of persons assembled in the open space opposite the theatre, and set on the boys to commence the business, which once begun, found hands enough to aid it. But the Stamp Act was not passed until March, 1765, and as mob violence became rampant after the reception of the news, causing the destruction of the seat of Sir Peter Warren, then known as Vauxhall, at the corner of Warren and Greenwich Streets, and of Ranelagh, the residence of Major James, R. A., near the corner of Anthony Street and West Broadway, as well as the hanging in effigy of Governor Colden, and the destruction of his fine coach and other valuable property, it is probable that the Play House (whose tenants were not popular with the republican portion of the community, and were looked upon as special adherents of the crown, and *protégés* of the governor) was damaged by the rioters at the latter period, but that it was not totally destroyed is conclusively proven by the following advertise-

ments which are extracted from newspapers of the dates prefixed thereto:

April 10th, 1765. For the benefit of the Prisoners in the *New Goal*, Wednesday April 10th. At the Theatre in Chapel Street, will be presented a Tragedy called "George Barnwell, or the London Merchant;" and "Captain O'Blunder, or the Brave Irishman." *O'Blunder*, Mr. Walfh.

April 9th, 1766. At the Theatre in Chapel Street, the "Twin Rivals;" and the "King, and Miller of Mansfield." Doors to be opened at 3 o'clock, and Play to begin at 6.

Tickets to be had of Hugh Gaine, Bookfeller, John Keating, Merchant, and of Philip Miller, Watchmaker in the Fly.

The Fly, or *Vlaie*, was the name given by the old Dutch inhabitants to the valley or meadows at the east end of Maiden Lane, lying between Pearl Street and the river, and was the site of the afterwards famous Fly Market, so called.

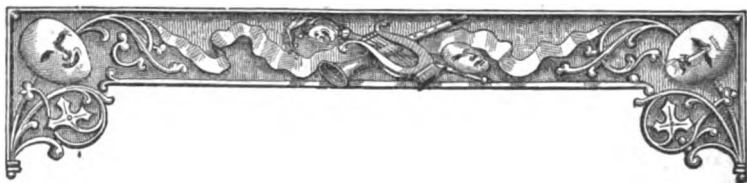
May 5th, 1766. At the Theatre in Chapel St., a Comedy called the "Twin Rivals," with a song in praise of liberty,—and the "King, and Miller of Mansfield."

N. B. As the Packet is arrived and has been the Messenger of good news relative to the Repeal, it is hoped that the public has no objection to the above performance.

The repeal of the Stamp Act is of course referred to here, but the Royal Government had too long insisted on its enforcement, for the concession now to be of any service to them. We find no other advertisement relative to the Chapel Street Theatre, save one offering it to rent for storage.

We conclude our chapter with the record of an event which, though having nothing to do with the subject of which we are treating, may serve to mark the size and growth of the city, for "St. Paul's" was then the most northerly church on the west of Broadway, and the grounds by which it was surrounded were known as the fields, or commons.

"On Thursday, Oct. 31st, 1766—The new Episcopal Church called St. Paul's, esteemed one of the most elegant edifices on the continent, was opened and dedicated to Almighty God. The concourse of people of all ranks and denominations, (who attended on the occasion) was very great."



CHAPTER IV.

John Street Theatre, 1767.

IN the summer of 1767, a new Theatre was built on the northerly side of John Street, near Broadway. It stood much longer than any of its predecessors, and was used for the purpose for which it was erected for more than thirty years. Long after, its site, and perhaps the original building, was occupied by a carriage factory, and is now covered with storehouses adjoining Thorburn's seed and agricultural establishment, and in the rear of lots Nos. 17, 19, and 21. By a renumbering of the street, the entrance lot, which is but a wide alley-way leading to the rear, is now known as No. 17, but a half century ago it was No. 15. The building was an unsightly object, principally of wood painted red, and stood about sixty feet back from the street, having a covered way of rough wooden material from the pavement to the doors. The stage was of good dimensions, and the dressing room and green room were originally under it, but after the Revolution, they were removed to a wing added for the purpose, on the west side. The auditorium was fitted up with a pit, two rows of boxes, and a gallery, and when full at usual prices would contain \$800. The John Street Theatre was first opened by Mr. Douglass, on the 7th of December, 1767. We here transcribe the opening bill :

“ By Permission of his Excellency, the Governor,¹
by the American Company
at the THEATRE in JOHN STREET, this present evening
a comedy called

¹ Sir Henry Moore.

THE STRATAGEM.

Archer	Mr. HALLAM	Boniface . . .	Mr. DOUGLASS.
Aimwell	" HENRY.†	Lady Bountiful. .	Mrs. HARMAN.†
Sir C. Freeman .	" MALONE.†	Mrs. Sullen . . .	Miss CHEER.†
Sullen	TOMLINSON.	Dorinda	" HALLAM.
Foigard	" ALLYN.	Cherry	" WAINWRIGHT.†
Gibbet	WOOLLS.†	Gipsy	Mrs. WALL.
Scrub	" WALL.†		

An OCCASIONAL EPILOGUE, by Mrs. DOUGLASS.

To conclude with the dramatic Satire, entitled

LETHE.

Æsop	Mr. DOUGLASS.	Fine Gentleman .	Mr. WALL.
Mercury	" WOOLLS.	Drunken Man . .	" HALLAM.
Tattoo	" MALONE.	Mrs. Tattoo . . .	Miss HALLAM.
Frenchman . . .	" ALLYN.	Mrs. Riot	" WAINWRIGHT.

To begin exactly at Six o'clock.

Vivant Rex et Regina.

"No person under any pretext whatever can be admitted behind the scenes. Tickets, without which no person can be admitted, to be had at the Bible and Crown in Hanover Square, and of Mr. Hayes at the Area of the Theatre. Places in the boxes may be taken of Mr. Broadbelt at the Stage door. Ladies will please send their servants to keep their places at four o'clock. Boxes, 8s. Pit, 5s. Gallery, 3s."

The performers whose names are marked thus † made on this occasion their first appearance in New York. Young Hallam had been and was still the paramount favorite of the public, but there was now introduced to their notice a rival who was destined soon to share their applauses in an equal degree. This was Mr. John Henry, who enacted the character of *Aimwell*, and whom Dunlap imagines to have been as handsome an *Aimwell* as ever trod the Stage, and whom all writers describe as a man of extraordinarily fine personal appearance. He was born in Dublin, had received a liberal education, and made his *début* on the stage at Drury Lane, London, 1762, with little success, and probably appeared there again in 1780. He had joined Douglass's Company in the West Indies, and there married a Miss Storer, the eldest of four sisters, who accompanied him on his voyage to America, and who was unhappily burned to death in the vessel, which was destroyed by fire on our eastern coast, the captain, crew, and other passengers escaping. In 1773 he gave his name to Miss Ann Storer (afterwards Mrs. Hogg, a sister of

the preceding,) and in 1786, while she was still living, transferred it to a still younger sister, Miss Maria Storer, who bore it until his and her own death in 1795. W. B. Wood, who in early life saw Mr. Henry, says he was the first male performer who made any lasting impression on him, and that his *John Dory* in "Wild Oats" was so excellent, that it drove Hodgkinson's *Rover*, in the same piece, entirely from his mind. He thinks that he was more than a good actor, and that his impersonations of *Eustace St. Pierre*, *Major O'Flaherty*, *Dumont*, and many other characters were never eclipsed by any later representative in America. With regard to "*John Dory*," however, the part assigned to Mr. Henry by Mr. Wood, we think that his memory deceived him, for we have before us three original John Street play bills, announcing the comedy of "Wild Oats," in each of which Mr. King figures as *John Dory*, and Mr. Henry is cast for *Ephraim Smooth*. The bills are for 1793-4, and the earliest one gives the first performance in America of the comedy, and 1794 is the last season that Mr. Henry played. It is recorded that for many years after the Revolution, Mr. Henry was the only actor in New York who kept a coach, and that in his case frequent attacks of the gout rendered it a necessity. The panels were decorated with a representation of two crutches crossed, with motto "*This or these*." He retired from the New York stage at the end of the season in 1794, and died about a year after, while on board of a vessel bound to Newport.

Mr. Stephen Woolls was the principal singer of the company, and was listened to with pleasure for many years. He continued in the same line long after his abilities failed him, and when "snuff and snuffle" alone characterized his efforts. He was a native of Bath, England, gentlemanly in his manners, and amiable in disposition, and died in New York, June 14th, 1799, aged 70. He was buried in the Catholic churchyard of St. Peter's, Barclay Street.

Mr. Wall was the fine gentleman of the company, with a turn for eccentric comedy that rendered his valets and other humorous parts acceptable for more than seven years.

Miss Cheer, who made her appearance as *Mrs. Sullen*, divided the leading business with Mrs. Douglass, or rather took most of it, for the latter retained but few prominent characters, save those of a matronly cast. Miss Cheer was a favorite member of the company until its last season before the Revolution. In 1794, when Mrs. Long, she reappeared in the character of *Mrs. Oakley*, in the "*Jealous Wife*." Dunlap says that "Mrs. Long was received in silence and never heard of more, time having deprived her of all that could attract attention to the moving pictures of the stage." But Dunlap again erred, for she also appeared that season as *Almeria*, in the "*Mourning Bride*;" *Catharine*, in "*Catharine and Petruchio*;" *Mrs. Grub*, in "*Cross Purposes*," and other inferior parts.

The representative of *Lady Bountiful*, Mrs. Catharine Maria Harman, was a granddaughter of Colley Cibber, and to her care were confided the principal old ladies, and certain shrewish *Abigails*. She died in 1773, and is stated to have been "a just actress and an exemplary woman—sensible, humane and benevolent."

Miss Wainwright was the principal female vocalist, and played rustics, singing chambermaids, and gay, youthful comedy of all descriptions. We do not find her name after 1769.

After the lapse of several years the name of Malone again appears in the bills, but standing to characters of so different a grade that we cannot imagine it to be the Malone of 1753, who was then one of the most important members of the company.

Dec. 11th, 1767. "A comedy written by the present poet laureat," (W. Whitehead) called,

THE SCHOOL FOR LOVERS.

Sir John Dorilant . . .	Mr. DOUGLASS.	Lady Beverly . . .	Mrs. HARMAN.
Modely	" HALLAM.	Araminta	Miss CHEER.
Belmour	" WALL.	Celia	" HALLAM.

The Epilogue between Mr. HALLAM and Miss CHEER.

Singing by Mr. WOOLLS and Miss WAINWRIGHT.

and THE MAYOR OF GARRATT.

Major Sturgeon and Matthew Mug	By Mr. HALLAM.
Jerry Sneak and Lint	" " WALL.
Sir Jacob Jollup . . . Mr. TOMLINSON.	Mrs. Sneak . . Miss WAINWRIGHT.
Heeltap " HENRY.	Mrs. Bruin . . Mrs. HARMAN.

Dec. 14th, 1767, Richard 3d.

Richard Mr. HALLAM.	Prince of Wales . . . Mr. WALL.
Henry 6th " MORRIS.	Queen Mrs. DOUGLASS.
Richmond " HENRY.	Lady Anne Miss CHEER.
Buckingham " DOUGLASS.	Duchess Mrs. HARMAN.

The Oracle.

Oberon Mr. WALL.	Fairy Queen . . . Mrs. DOUGLASS.
Cynthia	Miss HALLAM.

And by Command of his Excellency, the Governor, for the Entertainment of Ten Indian Warriors that arrived here last Friday from South Carolina, a Pantomime Ballet, called

Harlequin's Vagaries.

Characters principally by Hallam, Morris, and Miss Cheer.

Mrs. Morris met an accidental death by drowning on the 16th.

Dec. 18th, The Clandestine Marriage.

[Probably its first performance in America.]

Lord Ogleby Mr. HALLAM.	Sergt. Flower . . . Mr. TOMLINSON.
Sterling " MORRIS.	Mrs. Heidleberg . . Mrs. DOUGLASS.
Sir John Melville . . . " DOUGLASS.	Miss Sterling . . . Miss CHEER.
Lovewell " HENRY.	Fanny " HALLAM.
Canton " ALLYN.	Betty " STORER.
Brush " WALL.	Chambermaid . . . " WAINWRIGHT.
Traverse " MALONE.	Trusty Mrs. TOMLINSON.

and, The Old Maid.

Mr. Harlow Mr. ALLYN.	Hearty Mr. MORRIS.
Clermont " WALL.	Mrs. Harlow . . . Miss CHEER.
Capt. Cape " DOUGLASS.	Miss Harlow . . . Mrs. HARMAN.

To this bill was appended the following notice:

"To prevent accidents by carriages meeting, it is requested that those coming to the House may enter John Street from the Broad-Way, and returning drive from thence down John St., into Nassau St., or forward to that known by the name of Cart and Horse Street, as may be most convenient."

Cart and Horse Street is the present William Street, and was so called from a noted tavern of that name which existed therein in 1730. Miss Ann Storer, who made her first appearance as *Betty*, was the sister of Henry's first wife, and bore his name during the season of 1773. She, with her sisters and mother, (who was probably the Mrs. Storer of Covent Garden Theatre, 1761-2, described by Chetwood as—

"Recommending herself by her amiable person, good nature,

and excellent sweet harmonious manner in singing; therefore too much desir'd to show her excellence that way, to perform many speaking parts, but where her exalted talent is required: and then, whatever she says or sings, she doubly charms in,")

had joined the company in Jamaica. The mother's name we do not find in any of the bills, but she probably superintended her daughters' acting, and instructed them in music; two of them—Fanny, afterwards Mrs. Mechler, and Maria, the final Mrs. Henry, both being highly accomplished vocalists. Ann does not appear to have been a singer, but at this early age gave indications of comic talent, which afterward, in the line of old women, rendered her superior to all contemporaries or predecessors. She disappeared from the New York stage in 1773, and after more than twenty years' absence, again came forward as Mrs. Hogg, continuing a member of the company until her death, which occurred in New York, on the 6th of February, 1816, at the age of sixty-seven, in the following singular and sudden manner. She had retired to her room for the night, and shortly after smoke was discovered issuing from the door. On its being opened she was found lying dead on the floor, the candle which she had carried having fallen from her hand and ignited the boards by her side. She had expired in a fit. Whatever may have been the failings of her youth, her latter years were irreproachable, and her unexpected decease cast a gloom over players and public, by both of whom she was sincerely regretted.

In *Lord Ogleby* Mr. Hallam made a great hit, and for forty years after it continued to be one of his most favorite parts.

Dec. 21st,

Hamlet ;

Hamlet	Mr. HALLAM.	Ghost	Mr. TOMLINSON.
King	" DOUGLASS.	Gravediggers	" MORRIS
Polonius	" MORRIS.		and " TOMLINSON.
Laertes	" WALL.	Ophelia	Miss CHEER.
Horatio	" HENRY.	Queen	Mrs. DOUGLASS.
Osrick	" ALLYN.	Player-Queen	Miss STORER.

and the musical farce of Thomas and Sally.

Squire	Mr. WOOLLS.	Sally	Miss CHEER.
Thomas	" WALL.	Dorcas	Mrs. HARMAN.

Dec. 28th, first time, Cymbeline.

Cymbeline	Mr. ALLYN.	Arviragus	Mr. WOOLLS.
Posthumus	" HALLAM.	Guiderus	" GREVILLE.
Iachimo	" DOUGLASS.	Caius Lucius	" TOMLINSON.
Belarius	" HENRY.	Imogen	Miss CHEER.
Cloten	" WALL.	Queen	Mrs. DOUGLASS.
Pisanio	" MORRIS.	Helen	" TOMLINSON.

Dec. 30th, for the benefit of the Debtors in the New York City Gaol :

The Mourning Bride ; and
The Upholsterer, or What news ?

Quidnunc	Mr. DOUGLASS.	Rovewell	Mr. WOOLLS.
Razor	" WALL.	Feeble	" MORRIS.
Pamphlet	" HALLAM.	Harriet	Miss WAINWRIGHT.
Belmour	" HENRY.	Termagant	Mrs. HARMAN.

January 1st, 1768, By Command of Lady Moore (the Governor's wife),
The Busy Body.

Marplot	Mr. HALLAM.	Whisper	Mr. ALLYN.
Sir George Airey	" HENRY.	Miranda	Miss CHEER.
Sir Francis Gripe	" MORRIS.	Isabinda	" HALLAM.
Sir Jealous Traffic	" DOUGLASS.	Scentwell	Mrs. TOMLINSON.
Charles	" WALL.	Patch	" HARMAN.

and
The Deuce is in Him.

Col. Tamper	Mr. HALLAM.	Emily	Miss HALLAM.
Major Belford	" DOUGLASS.	Bell	" WAINWRIGHT.
Prattle	" WALL.	M'dlle Florival	Mrs. HARMAN.

Jan. 4th, Romeo and Juliet.

Romeo	Mr. HALLAM.	Juliet	Miss CHEER.
Mercutio	" DOUGLASS.	Lady Capulet	Mrs. DOUGLASS.
Tybalt	" HENRY.	Nurse	" HARMAN.

and
Mifs in Her teens.

Capt. Flash	Mr. HENRY.	Miss Biddy	Miss HALLAM.
Capt. Lovell	" WALL.	Tag	" WAINWRIGHT.

Jan. 11th, First time, Love in a Village.

Hawthorn	Mr. WOOLLS.	Hodge	Mr. HALLAM.
Sir W. Meadows	" MORRIS.	Rosetta	Miss WAINWRIGHT.
Young Meadows	" WALL.	Lucinda	" HALLAM.
Justice Woodcock	" DOUGLASS.	Mrs. Deborah	Mrs. DOUGLASS.
Eustace	" HENRY.	Margery	" HARMAN.

and
Contrivances.

Rovewell	Mr. WOOLLS.	Robin	Mr. TOMLINSON.
Argus	" MORRIS.	Arethusa	Miss WAINWRIGHT.
Hearty	" ALLYN.	Betty	Mrs. HARMAN.

Jan. 18th, The Wonder.

Don Felix	Mr. HALLAM.	Gibby	Mr. DOUGLASS.
Col. Britton	" WALL.	Violante	Miss CHEER.
Don Pedro	" TOMLINSON.	Isabella	" HALLAM.
Don Lopez	" MORRIS.	Flora	" WAINWRIGHT.
Lissardo	" ALLYN.	Inis	Mrs. HARMAN.

and a Pantomime, called The Witches.

Harlequin	Mr. HALLAM.	Necromancer	Mr. WOOLLS.
Pantaloon	" MORRIS.	Petit Maitre	" ALLYN.
Pierrot	" TOMLINSON.	Columbine	Miss CHEER.

Jan. 25th, King Lear.

Lear	Mr. HALLAM.	Albany	Mr. ALLYN.
Gloster	" MORRIS.	Usher	" WALL.
Edgar	" DOUGLASS.	Cordelia	Miss CHEER.
Edmund	" HENRY.	Regan	" STORER.
Kent	By a GENTLEMAN,	Goneril	" WAINWRIGHT.

[First appearance on Stage.]

and Flora, or Hob in the Well.

Hob	Mr. ALLYN.	Flora	Miss HALLAM.
Friendly	" WOOLLS.	Hob's Mother	Mrs. HARMAN.

Feb. 1st, The Suspicious Husband.

Ranger	Mr. HALLAM.	Mrs. Strickland	Miss STORER.
Strickland	" DOUGLASS.	Clarinda	" CHEER.
Frankly	" WALL.	Jacintha	" F. STORER.
Jack Meggot	" ALLYN.	Lucetta	" WAINWRIGHT.

and The Devil to Pay.

Sir John Loverule	Mr. WOOLLS.	Lady Loverule	Mrs. HARMAN.
Jobson	" TOMLINSON.	Nell	Miss WAINWRIGHT.

This is the first time we notice the name of Miss Fanny Storer, who, in 1773, occupied a prominent position as a singing actress, and after many years' absence reappeared, in 1792, as Mrs. Mechler.

Feb. 8th, Love in a Village;
and Townly's farce of High Life Below Stairs.

Lovell	Mr. HALLAM.	Cook	Mrs. HARMAN.
Freeman	" HENRY.	Miss Kitty	Miss STORER.
Lord Duke's Servant	" WALL.	Lady Hob's Servant	" WAINWRIGHT.
Sir Harry's Servant	" ALLYN.	Lady Charlotte's Servant	" HALLAM.
Philip	" MORRIS.		
Kingston	" TOMLINSON.		

Feb. 15th, The Recruiting Officer.

Capt. Plume	Mr. HALLAM.	Recruits	{ Mr. WALL.
Capt. Brazen	" HENRY.		" RAWORTH.
Sergeant Kite	" DOUGLASS.	Melinda	Miss STORER.
Justice Balance	" MORRIS.	Sylvia	" CHEER.
Worthy	" WOOLLS.	Rose	" WAINWRIGHT.
Bullock	" TOMLINSON.	Lucy	Mrs. HARMAN.

and The Citizen.

Old Philpot	Mr. DOUGLASS.	Beaufort	Mr. WOOLLS.
Young Philpot	" HALLAM.	Quilldrive	" MALONE.
Sir Jasper Wilding	" TOMLINSON.	Maria	Miss WAINWRIGHT.
Young Wilding	" HENRY.	Corinna	Mrs. TOMLINSON.

Feb. 22d, Venice Preserved.

Pierre	Mr. HALLAM.	Renault	Mr. MORRIS.
Jaffier	" HENRY.	Bedamar	" WALL.
Prüli	" DOUGLASS.	Belvidera	Miss CHEER.

Feb. 29th, The Committee.

Teague	Mr. HENRY.	Obadiah	Mr. TOMLINSON.
Col. Careless	" DOUGLASS.	Mrs. Day	Mrs. DOUGLASS.
Col. Blunt	" HALLAM.	Ruth	Miss CHEER.
Mr. Day	" MORRIS.	Arabella	" HALLAM.

March 3d, Macbeth.

Macbeth	Mr. HALLAM.	Banquo	Mr. MORRIS.
Duncan	" GREVILLE.	Hecate	" WOOLLS.
Macduff	" DOUGLASS.	Lady Macbeth	Miss CHEER.
Malcolm	" HENRY.	Lady Macduff	Mrs. DOUGLASS.

March 7th, The School for Lovers;
and Murphy's farce of The Apprentice.

Dick	Mr. WALL.	President	Mr. WOOLLS.
Wingate	" MORRIS.	Simon	" TOMLINSON.
Gargle	" HENRY.	Charlotte	Miss WAINWRIGHT.

March 14th, The Miser.

Lovegold [1st time] . . .	Mr. HALLAM.	Sparkle	Mr. WOOLLS.
Frederick	" DOUGLASS.	Furnish	" MALONE.
Clerimont	" WALL.	Charles	" ROBERTS.
Rumillie	" MORRIS.	Mrs. Wisely	Mrs. DOUGLASS.
James	" TOMLINSON.	Mariana	Miss CHEER.
List	" HENRY.	Harriet	" HALLAM.
Decoy	" RAWORTH.	Wheedle	" STORER.
Satin	" GREVILLE.	Lappet	Mrs. HARMAN.

and, first time, the musical piece of The Chaplet.

Damon	Mr. WOOLLS.	Pastora	Miss HALLAM.
Palemon	" WALL.	Laura	" F. STORER.

March 19th, Cato.

Cato	Mr. DOUGLASS.	Syphax	Mr. MORRIS.
Semphronius	" HALLAM.	Lucius	" TOMLINSON.
Porcius	" HENRY.	Lucia	Miss HALLAM.
Juba	" WALL.	Marcia	" CHEER.

March 24th, The Fair Penitent.

Scolto	Mr. HENRY.	Allamont	By a GENTLEMAN.
Horatio	" DOUGLASS.	Calista	Miss CHEER.
Lothario	" HALLAM.	Lavinia	Mrs. DOUGLASS.

and, first time, Neck or Nothing.

Slip	Mr. HALLAM.	Mrs. Stockwell	Mrs. DOUGLASS.
Sir Harry Harlow	" HENRY.	Nancy	Miss HALLAM.
Belford	" WALL.	Jenny	" STORER.
Martin	" MORRIS.		

April 4th, The Constant Couple.

Sir Harry Wildair	Mr. HALLAM.	Vizard	Mr. TOMLINSON.
Col. Standard	" DOUGLASS.	Lady Lurewell	Mrs. HARMAN.
Beau Clincher	" HENRY.	Lady Darling	" TOMLINSON.
Young Clincher	" WALL.	Angelica	Miss CHEER.
Ald. Smuggler	" MORRIS.	Parley	" F. STORER.

April 6th, By Command of Lady Moore, a new comedy by Murphy, never acted here, called

All in the Wrong.

The cast is not in the newspaper, but probably Mr. Henry personated *Sir John Restless*; Mr. Hallam, *Beverly*; and Miss Cheer, *Lady Restless*.

April 11th, Othello.

Othello	Mr. DOUGLASS.	Duke	Mr. GREVILLE.
Iago	" HALLAM.	Ludovico	" TOMLINSON.
Cassio	" HENRY.	Montano	" MALONE.
Brabantio	" MORRIS.	Desdemona	Miss CHEER.
Roderigo	" WALL.	Emelia	Mrs. HARMAN.

April 14th, Romeo and Juliet; and Catharine and Petruchio.

Petruchio	Mr. HALLAM.	Grumio	Mr. MORRIS.
Baptista	" TOMLINSON.	Catharine	Miss CHEER.
Hortensio	" DOUGLASS.	Bianca	" STORER.
Biondello	" WALL.	Curtis	Mrs. HARMAN.

April 18th, Miss Wainwright's benefit.
First time, Country Lasses.

Heartwell	Mr. DOUGLASS.	Carbuncle	Mr. HENRY.
Modely	" HALLAM.	Longbottom	" WOOLLS.
Sir John English	" TOMLINSON.	Shacklefigure	" ROBERTS.
Freehold	" MORRIS.	Flora	Miss WAINWRIGHT.
Lurcher	" WALL.	Aura	" CHEER.

Songs and Recitations, by Woolls, Wall, and Miss Wainwright.

and The Citizen.

Maria Miss WAINWRIGHT.

April 21st, Benefit of Mr. Morris.
The Conscious Lovers.

Young Bevil	Mr. HALLAM.	Indiana	Miss CHEER.
Sir John Bevil	" HENRY.	Isabella	" STORER.
Sealand	" DOUGLASS.	Lucinda	" HALLAM.
Tom	" MORRIS.	Mrs. Sealand	" WAINWRIGHT.

and Polly Honeycomb.

Honeycomb	Mr. MORRIS.	Mrs. Honeycomb	Mrs. HARMAN.
Scribble	" WALL.	Polly Honeycomb	Miss WAINWRIGHT.
Ledger	" TOMLINSON.	Nurse	Mrs. TOMLINSON.

April 25th, Mr. Hallam's benefit.
Cymbeline.

Posthumus	Mr. HALLAM.	Queen	Miss STORER.
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and High Life Below Stairs.

Lovell	Mr. HALLAM.	Lord Duke	Mr. HENRY.
Freeman	" DOUGLASS.	Miss Kitty	Miss STORER.

Mr. Allyn's name is no longer found in the bills, and Mrs. Douglass was probably ill, as her characters for many weeks are given to substitutes.

April 28th, Benefit of Mr. Douglass.
First time, Dryden's tragedy of All for Love.

Marc Antony	Mr. HALLAM.	Cleopatra	Miss CHEER.
Ventidius	" DOUGLASS.	Octavia	" STORER.
Dolabella	" WALL.	Charmian	" WAINWRIGHT.
Alexas	" MORRIS.	Iras	Mrs. WALL.
Serapion	" TOMLINSON.		

Antony's children Miss TOMLINSON and Miss MARIA STORER.

and The Upholsterer.

Quidnunc Mr. DOUGLASS.

For the first the name of Miss Maria Storer is found in the bills, and, from the character assigned her, she must have been a mere child at this period. She gradually developed talent both in singing and acting, and, after she became Mrs. Henry, was an immense favorite with the public. Dunlap says that "she possessed both beauty and talent, and until the year 1792 was the best public singer America had known. She played tragedy and comedy with spirit and propriety, although her figure was rather *petite* for the first, or for the

elegant females of Congreve and Cibber." Wood says that "she was a perfect fairy in figure, and that her singing and acting rendered her a prodigious favorite." He adds, that "she well needed a strong hold on public favor to protect her from the occasional disgust and resentment excited by her frequent silly and capricious conduct. Scarcely a week passed but a change in the performances was rendered necessary by some captious objection to a character, a slender box sheet, or a stinted proportion of applause." The relation that she occupied to Henry, first publicly announced in 1786, was a most extraordinary one, for whether she was the successor of a deserting or a deserted sister in his regard, that sister was still living, and decency alone should have prevented so unnatural a union. Dunlap truly says that "such instances, if rare, account for that repelling principle which keeps the cautious and the pure in private society aloof from those who delight them in public. Those who attract public attention should be able to bear the scrutiny of the public." Mrs. Henry retired with her husband from the New York stage in 1794, and was his companion on his voyage to Rhode Island when his death occurred, a shock from which she never recovered, and which preyed upon her mind till reason was destroyed. She died a lunatic, at Philadelphia, April 25th, 1795, aged probably not over forty years.

May 2d, 1768. For the benefit of the three Misses Storer, "Richard 3d" was performed, with Hallam as *Richard*, Miss F. Storer as the *Prince of Wales*, Miss Maria Storer as the *Duke of York*, and Miss Ann Storer as *Lady Anne*, in which character she succeeded Miss Cheer, who was promoted to that of the *Queen*, vice Mrs. Douglass. Between the 2d and 3d acts of the tragedy, Foote's Interlude, entitled "Taste," was performed, with Mr. Wall as *Carmine*, and Mr. Henry as *Lady Pentweazle*, and between the 3d and 4th acts Miss Maria Storer sang the celebrated song "Sweet Echo." The entertainments concluded with "Miss in her teens"—Miss F. Storer as *Capt. Flash*, Miss M. Storer as *Fribble*, and Miss A. Storer as *Tag*.

May 9th, Mr. Hallam's benefit. "Mr. H. in a most respectful manner begs leave to acquaint the public, that his friends and patrons being of the opinion, that the failure of the play of "Cymbeline" acted on the 25th of April was entirely owing to a prepossession which prevailed that the House would be crowded and thereby prevented many from exerting their influence in his favor, have advised him to take another benefit—but as that could not be done, without contravening the established rules of the company and fixing a precedent which might be attended with very troublesome consequences in the future; He in order to obviate any objection of that nature, but more particularly to convince the town that he has no thought of imposing a second Benefit on them, has relinquished the profits of "Cymbeline" to Mr. Woolls and taken his night in return."

This indicates that the previous benefit was not an entire failure, as it yielded enough to satisfy the claims of Mr. Woolls, who would not expect as profitable a result as one so eminently a favorite as Mr. Hallam. The entertainments on this occasion were—

The Orphan of China.

Zamti	Mr. DOUGLASS.	Mirvan	Mr. MORRIS.
Zaphimri	" HALLAM.	Morat	" TOMLINSON.
Timurkan	" HENRY.	Octar	" GREVILLE.
Hamet	" WALL.	Mandane	Miss CHEER.

and

The Brave Irishman.

Captain O'Blunder	Mr. HENRY.	Tradewell	Mr. MORRIS.
Doctor Clyster	" HALLAM.	Marquis	" ROBERTS.
Doctor Gallipot	" DOUGLASS.	Lucy	Miss HALLAM.
Cheatwell	" WALL.	Betty	" WAINWRIGHT.

May 23d, Benefit of Mrs. Douglass. Jane Shore.

Hastings	Mr. HALLAM.	Belmour	Mr. WALL.
Gloster	" MORRIS.	Jane Shore	Mrs. DOUGLASS.
Dumont	" WALL.	Alicia	Miss CHEER.

A Cantata from Sappho, by Mr. WOOLLS.

Song, "Twas when the seas were roaring" Miss HALLAM.

and

Mifs in her teens, with cast of May 2d.

May 26th, Mr. and Mrs. Wall's benefit. The Provoked Husband.

Lord Townly	Mr. HALLAM.	John Moody	Mr. TOMLINSON.
Sir F. Wronghead	" MORRIS.	Lady Townly	Miss CHEER.
Manly	" DOUGLASS.	Lady Grace	Mrs. HARMAN.
Squire Richard	" WOOLLS.	Lady Wronghead	Miss WAINWRIGHT.
Count Basset	" WALL.	Miss Jenny	" HALLAM.

May 30th, Mr. Tomlinson's benefit. The Gamester.

Beverly	Mr. HALLAM.	Bates	Mr. TOMLINSON.
Stukely	" DOUGLASS.	Mrs. Beverly	Miss CHEER.
Lewson	" WALL.	Charlotte	" HALLAM.
Dawson	" WOOLLS.	Lucy	" WAINWRIGHT.

and

The Devil to Pay.

Jobson Mr. TOMLINSON. | Nell Miss WAINWRIGHT.
 Doctor Mr. ROBBINS, his first appearance on the stage.

June 2d, last night of the season. Benefit of Mr. Douglass.

The Earl of Essex.

Essex Mr. HALLAM. | Queen Elizabeth . . . Mrs. HARMAN.
 Southampton " DOUGLASS. | Rutland Miss CHEER.
 Burleigh " MORRIS. | Nottingham " HALLAM.

Fanny, the Phantom; or the Cock-Lane Ghost.

The Orator and Peter Paragraph Mr. WALL.
 Justice Mr. WOOLLS. | Shadrach Mr. MORRIS.
 Counsellor " TOMLINSON. | Irish Sergeant . . . " DOUGLASS.

and

Catharine and Petruchio.

A recess of several months was followed by the announcement that the "American Company," as Douglass' *corps* had been called during the previous season, would reappear in the John Street Theatre on the 9th of January, 1769, in a favorite comedy, and other entertainments.

On the 16th of January "King John" was acted for the first time in New York, with the following cast:

King John	Mr. DOUGLASS.	Pandolph	Mr. MORRIS.
Falconbridge	" HALLAM.	Chatillon	" RAWORTH.
Hubert	" HENRY.	Melin	" WOOLLS.
Earl Pembroke	" TOMLINSON.	Prince Arthur	Miss M. STORER.
Earl Salisbury	" PARKER.	Prince Henry	Mrs. HARMAN.
Robert Falconbridge . .	" ROBERTS.	Queen Elinor	" DOUGLASS.
King Philip	" BYERLY.	Lady Constance	Miss CHEER.
Dauphin	" WALL.	Lady Falconbridge . .	" STORER.
Austria	" DABBY.	Blanche of Castile . .	" HALLAM.

On the 30th, Aaron Hill's tragedy of "Zara" was played for the first time; and February 3d, the "English Merchant," a play by Colman, was brought out, with small success.

March 3d. Miss Wainwright made her first appearance this season as *Polly* in the "Beggars' Opera," with Mr. Hallam for the first time as *Capt. Macheath*.

March 17th. "By particular desire of the Grand Knot of the friendly Brothers of St. Patrick;" "The Busy Body," and the "Brave Irishman;" with the Charter song, by Mr. Woolls.

March 28th. For the entertainment of the R. W. Grand Master, the M. W., and brethren of the ancient and honorable Society of Free and Accepted Masons; "The Tender Husband," and the "Upholsterer."

April 10th. "Othello." "The character of *Othello* to be attempted by a Gentleman, assisted by other gentlemen in the characters of the *Duke* and *Senators* of Venice, from a benevolent and generous design of encouraging the Theatre, and relieving the performers from some embarrassments in which they

are involved. With a new set of Scenes. To this was added a song by Miss Maria Storer; an Italian Song, by Miss Hallam; and the farce of "Flora, or Hob in the Well."

"The Boxes and Pit to be laid together, at 8 shillings."

There is good reason to suppose that the gentleman who enacted *Othello* on this occasion, was Major Moncrieff of the British army, as he played the character on the 27th of March, 1778, in the then so-called "Theatre Royal" in New York, when allusion was made to his having played it to a crowded audience, some years ago in this city.

What the difficulties were under which the performers were laboring, is not mentioned, but Dunlap supposes that the season was not a prosperous one.

May 1st. Benefit of Miss Storer and Miss M. Storer; "Jane Shore" and the "Devil to Pay." "Tickets as usual, and of Miss Storers, in Horse and Cart Street, facing the Church," probably the Dutch Reformed, corner of William and Fulton Streets.

May 25th. Benefit of Mrs. Douglass; "Richard 3d."—"A Lecture on Heads," by Mr. Douglass—Songs, "Thro' the Wood, laddie," by Miss Wainwright; and "Vain is beauty's gaudy flower," by Miss Hallam; with the farce of "Love à la mode." "As Mrs. Douglass's ill state of health prevents her waiting on the ladies, she humbly hopes they will excuse her personal application, and favour her with their company.' This does not correspond with the announcement made by Mrs. Douglass, February 1st, 1762.

May 29th. Mr. Hallam's benefit; "The Constant Couple," and first time, Dibdin's farce of "The Padlock," in which the beneficiary made a tremendous hit as *Mungo*.

June 15th. Benefit of Messrs. Parker and Byerly, and, advertised as the last night of the season. Not acted in sixteen years, the "Drummer;" "Alexander's Feast," recited by Mr. Byerly; and the "Padlock." One night more was added, and the season terminated, on the 17th of June, with "Love for Love," and (sixth time) the "Padlock."

The company does not appear to have again played in New York until 1773.



CHAPTER V.

John Street Theatre, 1778—Military Thespians, 1777–1781.

THE last theatrical season anterior to the Revolution, and the last of Mr. Douglass's management in New York, was thus announced in the newspaper of April 12th, 1773:

“THEATRE.

By permission of his Excellency, the Governor, (Tryon)
By the American Company,

On Wednesday next, being the 14th of April, 1773,

The Theatre in John St. will be opened with

A Comedy,

An Occasional Prologue,

A Farce,

and Entertainments which will be expressed in the Bills of the day.

Doors open at 5 o'clock. Play to begin precisely at $\frac{1}{2}$ past 6. Places in the Boxes may be taken at the Theatre, and it is requested that Ladies and Gentlemen who send to engage Boxes, would be pleased to ascertain the number of seats they would have reserved for them. Tickets to be had of Mr. Gaine, in Hanover Square, and at the Theatre. Boxes, 8s. Pit, 5s. Gallery, 3s. It may be necessary to inform the public, that as the season is so very far advanced, it will not be possible to keep the house open longer than the end of May.”

The entertainments for the opening night have not been ascertained.

The company had undergone some changes since its last visit—the names of Mrs. Harman, Miss Wainwright, Mr. and Mrs. Tomlinson, and Mr. Raworth are no longer in the bills, and in their stead we find Mr. Goodman, Mr. Blackler, Mr. Francis, Miss Richardson, and the second Mrs. Morris. Mrs. Douglass (formerly Mrs. Hallam, and wife of the original

manager of the company) must now have become quite advanced in years, her name appears but twice during the season—once on the occasion of the joint benefit of her husband and self, and once for her son's benefit. The name of Miss Cheer, hitherto so prominent, is also rarely found. Cumberland's comedy of the "West Indian" was played for the first time in New York, on the 16th of April.¹ The cast is not given, but we know that Henry played *Major O'Flaherty*, wherein he was eminently successful, and that Hallam shared the applauses of the town in *Belcour*.

April 19th. "The Clandestine Marriage," cast as before, with the exception of the ladies—Mrs. Morris being now the *Mrs. Heidleberg*; Miss Hallam, *Miss Sterling*; Miss Storer, *Fanny*; and Mrs. Henry, *Betty*. Dancing by Mr. Francis succeeded, and the farce of the "Padlock" concluded the entertainments—Mr. Wall being the *Leander*; Mr. Woolls, *Don Diego*; Mr. Hallam, *Mungo*; Miss Hallam, *Leonora*; and Mrs. Morris, *Ursula*.

Mrs. Henry was the Miss Storer of the preceding season, (afterwards Mrs. Hogg) and the present Miss Storer had hitherto been designated Miss F. Storer. The present Mrs. Morris (her first season in New York) was eminent for beauty, if not for talent, and though she appears to have been engaged for general usefulness, playing old women and other undesirable parts, finally obtained the position of leading lady, and enjoyed an unmeasured share of public estimation. Dunlap describes her as "a tall, elegant woman, the favorite comedy lady, and the admiration of the public, her acting very spirited." W. B. Wood says that, in 1786, "Mrs. Morris was generally considered the greatest object of attraction. This she owed perhaps to a tall, imposing, well-formed person, and a very mysterious manner." He adds, that at a later period he "became satisfied that she had been greatly overvalued—her enunciation was wretchedly imperfect, and her education still worse. She was one of the numerous instances of personal attraction being accepted as a substitute for mental qualifications." The mysterious manner alluded to

in Mrs. Morris was not confined to the stage. She so disliked being seen in daylight, that her husband obtained permission from a neighbor to put up a gate in his garden by which she could pass from her lodgings in Maiden Lane to the theatre without a circuit of Broadway. On her occasionally appearing in the public streets, more curiosity and bustle were excited than in later days by a Fanny Kemble, or Jenny Lind. Mrs. Morris seceded from the American Company with Wignell in 1792, while still in the height of her popularity. She was on the Philadelphia stage until 1800, when she visited England. She returned to America, played as lately as 1806, and died in Philadelphia in 1824, aged 72. A portrait of Mrs. Morris, taken in advanced life, graces an edition of dramas published by Lopez & Wemyss, in Philadelphia.

April 26th. "King Lear," as before, excepting Mr. Goodman as *Kent*; Miss Hallam as *Cordelia*; Mrs. Morris, *Goneril*;—and the "Citizen;" *Maria*, Miss Hallam. Miss Hallam, after a service of twenty years in the company, was at last the leading lady.

April 30th. "The Earl of Essex;" and first time, a comedy by Foote, called "the Buck; or, Englishman returned from Paris."

May 3d, The Stratagem.

Archer	Mr. HALLAM.	Scrub	Mr. MORRIS.
Folgard	" GOODMAN.	Lady Bountiful . . .	Mrs. WALL.
Boniface	" BYERLY.	Mrs. Sullen	Miss HALLAM.
Aimwell	" DOUGLASS.	Dorinda	" RICHARDSON.
Sullen	" HENRY.	Cherry	Mrs. HENRY.

and second time, Kane O'Hara's celebrated burletta of Midas.

Midas	Mr. GOODMAN.	Pan	Mr. BYERLY.
Sileno	" PARKER.	Mysis	Miss RICHARDSON.
Damacteus	" WALL.	Nysa	" STORER.
Apollo	" WOOLLS.	Daphne	Mrs. MORRIS.
Jupiter	" MORRIS.	Juno	" WALL.
Mars	" DOUGLASS.	Venus	" HENRY.
Mercury	" ROBERTS.	Diana	Miss HALLAM.

This piece is still occasionally performed with applause. About this period several disturbances occurred in the gallery, and the performers on the stage and in the orchestra were repeatedly insulted therefrom. Mr. Douglass gave notice that on a repetition of these insults the gallery would be closed.

May 14th, Congreve's tragedy of the Mourning Bride.

Oswin	Mr. HALLAM.	Alonso	Mr. BYERLY.
Manuel	" DOUGLASS.	Heli	" PARKER.
Garcia	" HENRY.	Zara	Mrs. MORRIS.
Gonzales	" MORRIS.	Almeria	Miss HALLAM.
Selim	" WALL.	Leonora	" STORER.

It seems strange now that this play could ever have been popular, yet *Zara* was one of Mrs. Siddons's most favorite and attractive characters.

May 17th, first time, Bickerstaff's opera, The Maid of the Mill.

Lord Alimworth	Mr. HALLAM.	Mervin	Mr. PARKER.
Sir Harry Sycamore	" GOODMAN.	Lady Sycamore	Mrs. MORRIS.
Giles	" WOOLLS.	Fanny	Miss STORER.
Ralph	" WALL.	Theodosia	" RICHARDSON.
Fairfield	" DOUGLASS.	Patty	" HALLAM.

This musical drama had been brought out at Covent Garden in 1765, and the beauty of its melodies rendered it long a favorite.

May 24th, Nat Lee's tragedy of Theodosius.

Theodosius	Mr. HENRY.	Aranthes	Mr. WALL.
Varanes	" HALLAM.	Pulcheria	Mrs. MORRIS.
Marcian	" DOUGLASS.	Athenais	Miss HALLAM.
Leontine	" GOODMAN.	Flavilla	" STORER.
Atticus	" WOOLLS.	Marina	" RICHARDSON.
Lucius	" PARKER.	Julia	Mrs. WALL.

and The Lying Valet.

Sharp	Mr. MORRIS.	Melissa	Mrs. MORRIS.
Justice Guttle	" GOODMAN.	Kitty Pry	" HENRY.

Dunlap says that for many years "Theodosius" was a very popular tragedy. The above is the only cast in New York that we have found. Probably it has never been performed during the nineteenth century.

June 1st, first time, Garrick's celebrated romance of
Cymon and Sylvia.

Cymon	Mr. HALLAM.	Cupid	Miss STORER.
Merlin	" GOODMAN.	Sylvia	" HALLAM.
Linco	" WOOLLS.	Dorcas	" RICHARDSON.
Dorus	" MORRIS.	Fatima	Mrs. HENRY.
Dorilas	" WALL.	Urganda	" MORRIS.
Damon	" BYERLY.		

June 7th, Cymon and Sylvia ;

and, second time, O'Brien's farce, called Crofs Purpofes.

Grub	Mr. GOODMAN.	Robin	Mr. MORRIS.
Francis Bevil	" DOUGLASS.	Consol	" BYERLY.
Harry Bevil	" HENRY.	Mrs. Grub	Mrs. MORRIS.
George Bevil	" HALLAM.	Emily	Miss STORER.
Chapeau	" WALL.	Maid	" RICHARDSON.

June 14th, Benefit of Mr. and Mrs. Douglass.

"Richard 3rd,"—Miss Cheer appearing as *Queen Elizabeth*,

Miss Hallam as *Lady Anne*, Mrs. Douglass as the *Duchess of York*, and a "Gentleman," making his *entrée* on the Stage, as the *Earl of Richmond*,—Hallam, of course, being the "Crook-backed Tyrant." Mr. Douglass delivered a prologue "in character of a Master Mason," and Miss Storer sang "Eileen Aroon." "*Midas*" concluded the entertainments.

June 21st, Benefit of Miss Cheer and Mr. Woolls,

Milton's celebrated Masque of *Comus*.—(Probably for the first time in America.)

Comus	Mr. HENRY.	Third Spirit	Mr. WOOLLS.
Elder Brother	" PARKER.	The Lady	Miss CHEER.
Younger Brother	" GOODMAN.	Euphrosyne	" STORER.
First Spirit	" BYERLY.	Sabrina	" HALLAM.
Second Spirit	" MORRIS.	Satyrs	Mr. FRANCIS, &c.

Bacchanals and Bacchantes by the whole company.

and High Life Below Stairs.

Miss Kitty Miss CHEER.

The last time that "*Comus*" was revived in New York was at Burton's Theatre in Chambers Street, in 1848, with a very indifferent cast.

June 28th, Benefit of Mr. and Mrs. Morris,
Rowe's tragedy of *Tamerlane*.

Prince of Tanais	By a GENTLEMAN,—His first appearance.
Tamerlane	Mr. DOUGLASS.
Bajazet	" HALLAM.
Moneses	" GOODMAN.
Omar	" HENRY.
Italy	" BYERLY.
Dervise	Mr. MORRIS.
Mirvan	" BLACKLER.
Zamor	" PARKER.
Selima	Miss HALLAM.
Arpasia	Mrs. MORRIS.

and, never played in America, Garrick's farce of
The Irish Widow.

Sir Patrick O'Neal	Mr. GOODMAN.	Whittle	Mr. BYERLY.
Kecksy	" MORRIS.	Bates	" BLACKLER.
Nephew	" WALL.	Widow Brady	Mrs. MORRIS.

July 1st, Messrs. Hallam and Goodman's benefit,

The Constant Couple.

Sir Harry Wildair	Mr. HALLAM.	Lady Lurewell	Mrs. MORRIS.
Beau Clincher	" GOODMAN.	Lady Darling	" DOUGLASS.
Vizard	" BYERLY.	Angelica	Miss HALLAM.

Recitation—"Bucks have at ye all" Mr. HALLAM.

and Harlequin Collector.

First Harlequin	Mr. HALLAM.	Anatomist	Mr. BYERLY.
Second Harlequin	" WALL.	Statuary	" DOUGLASS.
Clown	" MORRIS.	Miller	" GOODMAN.
Magician	" WOOLLS.	Columbine	Miss HALLAM.

No report of Mr. Goodman's merits has reached us, but it is

evident that he ranked as high as any gentleman in the company, Mr. Hallam alone excepted,—his list of characters including *Mercutio, Lewson, Kent, Hardcastle, Midas, Sir Harry Sycamore, Sir Patrick O'Neal, Beau Clincher, Foigard*, and others of importance.

July 12th. Benefit of Mr. Roberts and Miss Richardson,
Jane Shore.

Jane Shore (first time) . . Mrs. MORRIS. | Alicia Miss HALLAM.

July 19th. Last Night of the Season.
Benefit of Messrs. Dermot and Francis.

The Merchant of Venice.

Shylock	Mr. HALLAM.	Tubal	Mr. DERMOT.
Bassanio	" BYERLY.	Launcelot	" MORRIS.
Gratiano	" HUGHES.	Portia	Mrs. MORRIS.
Antonio	" HENRY.	Nerissa	Miss RICHARDSON.
Lorenzo	" WOOLLS.	Jessica	" STORER.

Harlequin Dance Mr. FRANCIS.

and The Miller of Mansfield.

The King Mr. HENRY. | The Miller Mr. MORRIS.

July 26th. The season being extended, a benefit was announced towards the support of the Hospital about to be erected in New York.

George Barnwell.

Barnwell	Mr. HALLAM.	Blunt	Mr. BYERLY.
Trueman	" GOODMAN.	Millwood	Mrs. MORRIS.
Thoroughgood	" MORRIS.	Maria	Miss STORER.
Uncle	" HENRY.	Lucy	" RICHARDSON.

Occasional Prologue By Mr. HALLAM.

[Written by Rev. Dr. Cooper, Provost of King's College.]

and Edgar and Emmeline.

Edgar	Mr. HALLAM.	Emmeline	Miss HALLAM.
Florimond	" WALL.	Spirits	Miss STORER & Mrs. MORRIS.

"N.B. It is hoped that all who are charitably disposed, or with well to so laudable and useful an undertaking, will countenance this play with their presence, or otherwise contribute their mite to so good a work as the providing a receptacle for the sick and needy. It is hoped by the friends of the Hospital that the moral of the Play to be acted will have some influence with those who are otherwise no friends to the Theatre."

The hospital was erected quite out of town, in Broadway, between what are now known as Duane and Worth (formerly Anthony) Streets.

The following is Dr. Cooper's prologue:

" With melting breast, the wretch's pangs to feel,
His cares to soften, or his anguish heal ;
Wo into peace by pity to beguile,
And make disease, and want, and sorrow smile ;
Are deeds that nobly mark the generous mind
Which swells with liberal love to human kind,
And triumphs in each joy to others known
As blissful portions added to his own.
Small though our powers, we pant with honest heart
In pity's cause to bear an humble part ;
We gladly give *this night* to aid a plan
Whose object's charity and good to man.

" Patrons of charity ! While time endures
Be every bliss of conscious virtue yours !
The hoary father snatched from want and pain,
Oft to his consort and his youthful train
Shall praise the hand that raised his drooping head,
When every hope, when every friend had fled,
That raised him, cold and naked, from the ground
And poured the healing balsam in his wound ;
With kindly art detained his parting breath
And back repelled the threatening dart of death.
The plaintive widow shedding tears of joy,
As fondly watching o'er her darling boy,
Her anxious eyes with keen discernment trace
The dawn of health relumining his face.
Shall clasp him to her breast with raptures new,
And pour the prayer of gratitude for you.
In you, the long lost characters shall blend
Of guardian, brother, father, husband, friend !
And sure if bliss in mortal breast can shine
That purest bliss, humanity ! is thine.
Let not mistaken avarice deplore
Each mite diminished from his useless store,—
But tell the wretch—that liberal acts bestow
Delights which hearts like his can never know.
Tell—for you feel—that generous love receives
A double portion of the joy it gives,
Beams o'er the soul, a radiance pure and even,
And antedates on earth, the bliss of Heaven.
This night, to youth, our moral scene displays
How false, how fatal, are the wanton's ways ;
Paints her alluring looks, fallacious wiles,
And the black ruin lurking in her smiles ;—

Bids us the first approach of vice to shun,
 And claims a tear for innocence undone.
 While scenes like this employ our humble stage,
 We fondly hope your favours to engage;
 No ribald page shall here admittance claim
 Which decency or virtue brands with shame;
 No artful hint that wounds the virgin's ear,
 No thought that modesty would blush to hear;—
 We ask no patronage—disclaim applause—
 But while we act and speak in Virtue's cause;—
 This is our aim—and while we this pursue,
 We ne'er can fail of patronage from you."

The season closed on the 2d of August with the first performance, in New York, of Goldsmith's still highly popular comedy, called "She Stoops to Conquer," thus cast:

Hardcastle	Mr. GOODMAN.	Landlord	Mr. WOOLLS.
Sir Charles Marlow	" MORRIS.	Diggory	" HUGHES.
Young Marlow	" HENRY.	Mrs. Hardcastle	Mrs. MORRIS.
Hastings	BYERLY.	Miss Hardcastle	Miss HALLAM.
Tony Lumpkin	" HALLAM.	Miss Neville	" STORER.

and

The Mufical Lady.

Mask	Mr. BYERLY.	Rosini	Mr. Roberts.
Old Mask	" MORRIS.	Lady Scrape	Miss STORER.
Freeman	" HUGHES.	Sophy	" HALLAM.

The company proceeded to Annapolis and Philadelphia, (where Mrs. Douglass died) and thence to Charleston, where they played until June, 1774. Hallam, Miss Hallam, and Woolls, sailed from Charleston for London, and Douglass returned to New York, intending to open in John Street in the fall; Hallam sending out, either as a substitute for himself, or simply as a desirable recruit, his cousin, Thomas Wignell, who arrived here in October, and who afterwards became celebrated as actor and manager. But on the 24th of October, 1774, the Provincial Congress passed a resolution recommending the suspension of all public amusements, and this recommendation was looked upon as law by all American Patriots. Douglass, knowing that it would be in vain to hope for patronage or support on the continent, embarked with Wignell and the rest of the company for the West Indies, where he finally retired from the management, wherein he was succeeded by young Hallam, who ultimately associated with himself his popular rival, John Henry.

Thus ends the record of professional performances preceding the grand Historical Drama of the American Revolution.

But while that great work was in progress, and when the British army occupied the City of New York, amateurs were not wanting among its officers to keep the John Street Theatre open, under the title of THEATRE ROYAL. From January, 1777, to June, 1781, performances took place, during stated seasons, for the benefit of various charities, or for private amusement, some of which would have done credit to a regular theatre. Surgeon-General Beaumont and Captain Delancy were the managers, and the latter, assisted by Major André, was the principal scene-painter. Among the performers were Majors Williams, Moncrieff, and André; Captains Delancy, Seix, Loftus, Bradden, Phipps, Stanley, Madden, Adye, Fawcett, Hardenbrook, and Shreve, with Lieutenants Pennefeather, Legrange, and Butler, and Mr. Hulett and Son, of Hallam's old company. Colonel Guy Johnson was also at one time associated in the management. Dunlap saw several performances of these military Thespians, and has expressed a favorable opinion of them, but as we do not consider them legitimate subjects for our pen, we pass them over without notice. These heroes of the stage, and servants of his most stubborn Majesty, George the Third, wearied of their labors, and abandoned the boards long before they were compelled to evacuate the city.



CHAPTER VI.

John Street Theatre, A. D. 1785, (Hallam and Henry, Managers)—Preliminary Performances—Formal Re-opening—William Dunlap, 1787-9—Division of the Company—William Street Theatre, 1790—Corre's Garden, 1791.

TH E records of the New York Stage for the first five years following the close of the Revolution are few and unsatisfactory. The people, who had endured so much in their contest with the mother country, were little inclined to welcome those who had neither shared in their sufferings nor hoped for their success. Nor did the players themselves, after the proclamation of peace, hurriedly undertake a journey into the land that (notwithstanding the occasional rebuffs they received) had flowed for them as with milk and honey. They undoubtedly were in dread of a cool reception. At length, however, as if to try the temper of the town, after having spent a few unprofitable months at Philadelphia, Lewis Hallam, the son of Lewis Hallam, Sen., of 1753, and the successor of David Douglass, arrived in New York with a feeble company, and opened the John Street Theatre on the 24th of August, 1785. The entertainments were announced as a course of lectures by Mr. Hallam, beginning with a prologue and terminating with a pantomime, to be supported by Messrs. Hallam, Moore, Allen, Lake, Bentley, Durang, Miss Durang, and Mrs. Allen. John Durang was a native of Lancaster, Pennsylvania, and the first native American who obtained reputation on the stage as a dancer. He was born January 6th, 1768, made his first appearance in the profession during the company's late sojourn in Philadelphia, and died

in that city, March 1822, leaving a numerous family of descendants well known to the stage. His sister, Miss Catharine Durang, became the wife of M. Busselott, a French officer, afterwards an artist attached to the American stage. Of the remainder of the *corps* nothing is known, save that Mr. and Mrs. Allen were the parents of the since eccentrically distinguished Andrew Jackson Allen. The first benefit was that of Mr. Moore, which took place September 20th, when a regular drama was performed for the first time in New York after the Revolution, being the petit comedy of the "Citizen," with Hallam as *Young Philpot*, Allen as *Old Philpot*, Moore as *Young Wilding*, and Mrs. Allen as *Maria*.

Macklin's farce of "Love à la Mode" is first noticed on the New York stage for Mr. Allen's benefit, Sept. 23d, with the following cast:

Sir Archy McSarcasm . . .	Mr. MOORE.	Beau Mordecai	Mr. LAKE.
Sir Callaghan O'Brallaghan . . .	" HALLAM.	Squire Groom	" ALLEN.
Sir Theodore Goodchild . . .	" BENTLEY.	Charlotte	Mrs. ALLEN.

Mr. Bentley, on the 27th, offered Foote's farce of the "Devil on Two Sticks," cast as follows:

Asmodeus, and Doctor Squib	Mr. HALLAM.		
Aposem, and Doctor Last	" ALLEN.		
Julep	Mr. BENTLEY.	Mrs. Maxwell	Mrs. ALLEN.
Camphire	" DURANG.	Margaret	Miss DURANG.

and, for the first time, *The Flitch of Bacon*.

Captain Greville	Mr. HALLAM.	Justice Benbow	Mr. LAKE.
Captain Wilson	" BENTLEY.	Major Benbow	" ALLEN.
Tipple	" MOORE.	Eliza	Mrs. ALLEN.

Oct. 4th,

Mrs. Allen's night.

Thomas and Sally.

Thomas	Mr. HALLAM.	Dorcas	Mr. BENTLEY.
Squire	" MOORE.	Sally	Mrs. ALLEN.

and

Catharine and Patruccio.

Petruchio	Mr. HALLAM.	Biondello }	Mr. MOORE.
Baptista	" BENTLEY.	Tailor	" ALLEN.
Hortensio	" LAKE.	Catharine	Mrs. ALLEN.
Grumio	" ALLEN.	Bianca	Miss DURANG.

Oct. 7th,

Mr. Lake's night.

Lethe.

Esop	Mr. BENTLEY.	Lord Chalkstone	Mr. ALLEN.
Mercury	" MOORE.	Tailor	" DURANG.
Fine Gentleman }	" HALLAM.	Charon	" LAKE.
Drunken Man	" HALLAM.	Mrs. Riot	Mrs. ALLEN.

Oct. 11th,

Damon and Phillida.

Damon	Mr. HALLAM.	Mopsus	Mr. BENTLEY.
Corydon	" ALLEN.	Cymon	" MOORE.
Arcas	" LAKE.	Phillida	Mrs. ALLEN.

and

Crofs Purpofes.

Grub	Mr. MOORE.	Harry Bevil	Mr. LAKE.
Consol	" ALLEN.	Francis Bevil	" HALLAM.
Chapeau	" HALLAM.	Mrs. Grub	Mrs. ALLEN.
George Bevil	" BENTLEY.	Emily	Miss DURANG.

Oct. 14th,

The Mock Doctor.

Gregory	Mr. ALLEN.	Squire Robert	Mr. MOORE.
Leander	" HALLAM.	Hellebore	" LAKE.
Sir Jasper	" BENTLEY.	Charlotte	Mrs. ALLEN.
Harry	" LAKE.	Dorcas	Mrs. ALLEN.

The performers were frequently obliged to *double* their characters, and in some instances to *treble* them, and occasionally a female part was represented by one of the opposite sex.

Oct. 24th. First performance noticed of Hartson's tragedy,

The Countess of Salisbury.

Alwin	Mr. HALLAM.	Grey	Mr. ALLEN.
Raymond	" MOORE.	Countess	Mrs. ALLEN.
Morton	" BENTLEY.	Eleanor	Miss DURANG.

and the first of the long-admired farce of

The Ghost.

Sir Jeffrey Constant	Mr. MOORE.	Trusty	Mr. BENTLEY.
Captain Constant	" LAKE.	Belinda	Miss DURANG.
Roger	" HALLAM.	Dorothy	Mrs. ALLEN.
Clinch	" ALLEN.		

The season closed on the 1st of November with the "Busy-body," and "The Mock Doctor."

The company presented Mr. Lawrence Embree, one of the Commissioners of the Alms-house, with £40, for the use of the poor, which, at a meeting of the Common Council, present James Duane, Mayor, and Richard Varick, Recorder, held Oct. 14, 1785, was directed to be returned to them, "as the play-house was opened without license or permission of the civil authority, and the acceptance of the donation might authorize a conclusion that the Board approved of the opening of said Theatre."

The public, however, had given sufficient encouragement to induce the now regularly installed managers, Hallam and Henry, to bring on the main body of their performers, and on the 21st of November, 1785, the John Street Theatre, newly painted and decorated, was opened with the following bill, of which we present a fac-simile of the original:

NEW YORK, November 19th, 1785.

T H E A T R E .

By the Old American Company.

On *Monday Evening, the 21st of November*, will be performed,

A T R A G E D Y ,

CALLED, THE

G A M E S T E R

Beverly,
Lewson,
Jarvis,
Dawson,
Bates,
And, Stukely,
Charlotte,
Lucy,
And, Mrs. Beverly,

Mr. Henry,
Mr. Wignell,
Mr. Morris,
Mr. Woolli,
Mr. Biddle,
Mr. Harper,
Mrs. Harper,
Mrs. Tuke,
Mrs. Morris.

An Occasional PROLOGUE by Mr. HARPER.

End of the P L A Y ,

A F L U T E C O N C E R T O .

To which will be Added,

An ENTERTAINMENT, *Called*,

L O V E A - l a - M o d e .

Sir Callaghan O'Brallaghan,
Sir Archy Macfarcaim,
Beau Mordecai,
Sir Theodore,
And, Squire Groom,
The Lady,

Mr. Henry,
Mr. Biddle,
Mr. Morris,
Mr. Woolli,
Mr. Wignell.
Mrs. Morris.

The Doors will be open at *Half after Five*, and the Curtain drawn up precisely at, *A Quarter after Six o' Clock*.

Places in the Boxes may be taken of Mr. *Delamater*, at the Box Lobby, every Day, from *Ten to Twelve* in the Forenoon, and from *Four to Five* in the Evening; where also TICKETS may be had, and at Mr. GAINE'S Book-Store, in *Hanover-Square*.

Ladies and Gentlemen are requested to desire their Servants to take up and set down with their Horfes Heads towards the *East-River*, to avoid Confusion; also as soon as they are seated, to order their Servants out of the *Boxes*.

BOX 8s. PIT 6s. and GALLERY 4s.

* * * *No Person to be admitted behind the Scenes, on any Account whatever.*

Vivat Respublica.

The performance called forth the following notice from McLean's Independent Journal:

"Last Monday Evening, the Theatre in this city was opened to one of the most brilliant and most numerous audience of ladies and gentlemen that ever yet graced a dramatic performance on this continent.

"The play was the 'Gamester'—the farce 'Love A-la-Mode.' All the parts were acted with great ability by our old acquaintance, the long approved and very respectable American Company, who received unremitted plaudits from every part of the house, which at a vast expense is now repainted, beautified, and illuminated in a style to vie with European splendour."

The motto over the stage was "*Quicquid agunt homines.*" Of the company, Hallam, Henry, Wignell, Morris, Woolls, and Mrs. Morris were sharers, the others were on salary. Thomas Wignell was the most important stranger. As before stated, he arrived in New York and joined the company before the war, but without performing here, was immediately transferred to the more peaceful and profitable circuit in the West Indies. He now made his first appearance in the characters of *Lewson*, and *Squire Groom*. He is described by Dunlap as an athletic man, below the ordinary height, with a slight stoop in his shoulders, handsomely formed limbs, and remarkably small feet. His large blue eyes were rich in expression, and his comedy was luxuriant in humor, but always faithful to his author. W. B. Wood adds, that he was a most amiable and well-mannered man, and that he found in him an invaluable friend and father. Mr. Wignell grew into great favor in New York, and remained a member of the American company until 1791, when, in consequence of some ill-treatment at the hands of Hallam and Henry (principally, we believe, the refusal of a promised furlough to visit his European friends), he left the concern and embarked in an opposition enterprise, for which he secured the finest theatrical *corps* ever then seen in America, and probably never surpassed since. Philadelphia was abandoned to his undisputed sway, and for several years its stage took precedence of New York in the rank of its performers and the completeness and elegance of its appointments. Mr. Wignell there

married the celebrated Mrs. Merry (formerly Miss Brunton) on the 1st of January, 1803, and, on the 23d of February following, died unexpectedly from the inflammation of a vein in which he had been bled a few days previous, for a determination of blood to the head. He was the son of an old London actor of moderate abilities, contemporary with Garrick, and was about fifty years of age at the time of his death.

Harper was next in point of value. Although marked with the small-pox, he was a handsome man, with expressive eyes and fine teeth. He became a favorite in light comedy, and was the original personator in America of *Charles Surface*. In the year 1800, after an absence of eight years, he returned to New York, but new favorites then occupied his place, and he declined into a lower and broader range of parts. He was last seen here in 1805.

His first wife, who appeared as *Charlotte*, was a very useful actress, and filled a widely diversified range of characters very respectably.

Mr. Henry and Mrs. Morris had greatly improved during their absence. The former was now thoroughly capable of leading in either department of the drama, and the latter soon became the paramount pet of the public. Biddle was merely passable, and Morris and Woolls had declined in abilities and in public estimation. Dunlap says that Hallam introduced to the stage two ladies of the name of Tuke, one after the death of the other. If the Mrs. Tuke in the bill was the first named, nothing is known of her theatrical repute—if she was the *Miss Tuke* who a few years later became Mrs. Hallam, Dunlap describes her at present as young, comely and awkward, but as afterwards improving in beauty and elegance, and ripening into an actress of merit. She was the first American actress who attained celebrity, and this she owed to the assiduous attentions of her husband, whose instructions raised her from comparative worthlessness to a high station in the theatre. She was first known as Mrs. Hallam in 1792, and remained with the New York company until 1806, when she retired with her husband.

The newspapers of the day furnish us with few casts. On the 23d of November, Thompson's tragedy of "Edward and Eleonora," and the "Deuce is in him," were performed; and on the 24th, "Venice preserved," and "Catharine and Petruccio."

Dec. 7th, "The Busy Body," and, for the first time, O'Keefe's musical farce of "The Poor Soldier," thus cast:

Patrick	Mr. HENRY.	Darby	Mr. WIGNELL.
Capt. Fitzroy	" HARPER.	Norah	Miss TUXE.
Dermot	" WOOLLS.	Kathleen	Mrs. MORRIS.

Wignell's *Darby* was considered perfect, and for many years few actors were willing to follow him in it.

Dec. 16th. Probably for the first time in America, Sheridan's brilliant masterpiece—the "School for Scandal," the cast of which we copy from the first American edition.

Sir Peter Teazle	Mr. HENRY.	Rowley	Mr. WOOLLS.
Sir Oliver Surface	" MORRIS.	Moses	" RYAN.
Joseph Surface	" WIGNELL.	Lady Teazle	Mrs. MORRIS.
Charles Surface	" HARPER.	Lady Sneerwell	" WILLIAMSON.
Sir Benj. Backbite	" BIDDLE.	Mrs. Candour	" HARPER.
Crabtree	" HEARD.	Maria	Miss TUXE.

In the estimation of the public, nothing could be finer than the general performance of this comedy,—Henry, Harper, Wignell, and Mrs. Morris of course taking the largest share of praise. Its popularity, as is well known, has never abated to the present moment.

Dec. 26th. Never performed here, a tragedy by Richard Savage, called "Sir Thomas Overbury."

January 11th, 1786. "Jane Shore," and never performed here, a pantomime called "Robinson Crusoe and Harlequin Friday." *Robinson Crusoe*, Mr. Hallam; *Pantaloon*, Mr. Wignell; *Columbine*, Mrs. Harper.

Jan. 16th. Hamlet.

Hamlet	Mr. HALLAM.	Ophelia	Mrs. MORRIS.
Ghost	" HENRY.	Queen	" HARPER.

The Daily Advertiser of January 21st contained the following article from Mr. Henry:

"A report having prevailed that the subscriber is author of several pieces which have lately appeared in favour of the *Theatre*, he begs leave thus publicly to disavow not only being so, but also every knowledge of the writers; assuring the inhabitants he holds the character of the gentlemen who have thought proper to

forward the petition for discountenancing the drama in too respectable a light, however contrary their sentiments to his interest, to publish anything that might give them a shadow of offence—on this supposition—*they are acting from their feelings.*

“Yet still he flatters himself, the chaftity and morality of the entertainments presented there, the truly respectable audiences that nightly give sanction to them—the promises made the *American Company* when they left the city in 1775—their known attachment and affection for their gracious patrons—the number of years they have passed in their service, and the painful idea of depriving 72 innocent persons employed about the Theatre of their daily bread—will at length remove *the veil of prejudice*, and the drama appear amply capable of its proper, its original designation, *DELECTANDO PARITERQUE MONENDO.*

“JOHN HENRY.”

The italics and capitals are as in the original.

At this period some of the city clergy attacked the stage and procured the circulation of a petition for the purpose of putting it down. In consequence, its friends wrote in its defence, and some of their productions, it appears, were erroneously attributed to Henry. A petition, signed by seven hundred names, was finally sent to the Legislature praying for the suppression of the theatre, and was there opposed by a counter petition from names fourteen hundred. The latter stated that the institution was a source of innocent and rational amusement, not more exceptionable than other public amusements, and affording advantages to which no other can pretend. If the exhibitions are contrary to good morals, they are amenable to ordinary law,—if not immoral, the interference of the Legislature would deprive the citizens of that which they wished, and which had been approved of by great and enlightened minds. The Legislature left the theatre unmolested.

The following notice was also issued about this time:

“The public are respectfully informed that on account of a number of complaints relative to *unfair preference in boxes*, many of which have been lately taken without being occupied, the managers ever ready to show their attention to the accommodation of their friends and patrons, have adopted a mode to prevent any similar infringement in future, by having tickets for the night, which will be delivered by the box-keeper, on payment,

to the gentlemen taking boxes, with the number of places particularized; a measure which they flatter themselves will meet with general approbation. HALLAM and HENRY."

January 23d. Never performed here, the "Orphan of China." (It was at least announced in 1768.)

February 13th. "The Lyar," advertised for the first time, but not performed on account of illness. This drew forth the following apology:

"The public are respectfully informed on account of so many performers being indisposed, the theatre will not be opened until Monday next, when care will be taken to prevent, if possible, a reiteration of the disappointments that *from sickness alone* have lately prevailed. HALLAM and HENRY."

Re-opened Monday, February 20th, with the "Fair Penitent," and the "Lyar."

March 13th. "She Stoops to Conquer; or, Mistakes of a Night," and, eleventh time, "The Poor Soldier."

In the *Daily Advertiser* of same date appeared the following:

"A HINT to the Managers of the Theatre. A number of your steady freinds who have the prosperity of the Theatre at heart, are full in opinion for the benefit of the House, that the character of *Tony Lumpkin*, in the 'Mistakes of a Night,' be performed by Mr. Wignell."

The part was in the possession of Mr. Hallam, who probably did not resign it.

Again illness forced a closing of the doors, as we learn from the *Advertiser* of the 17th:

"THEATRE. The indisposition of several performers, with the present state of the weather so unfriendly to their recovery, renders it impossible to perform the comedy of 'She Stoops to Conquer,' this evening—the indulgence of the public is again solicited until Monday next 20th, when it will positively be presented, as in the interim every measure will be taken to prevent a repetition of disappointments equally unfortunate as unavoidable. HALLAM and HENRY."

April 6th. Marinus Willett, sheriff of the city, acknowledges the receipt from Mr. John Henry of "\$100 for the use of distressed prisoners in the *goal* of the city."

April 21st. The "Jealous Wife," and, second time, Mrs. Brooke's beautiful musical drama of "Rosina," with the aid of Miss F. Storer.

May 17th. Mrs. Kenna made her first appearance in America as *Isabella*, in the tragedy of that name. She was an actress of respectable ability, whose talents were neutralized by the companionship of a husband and son who proved to be greatly disliked by the audience. *They* made their first appearance on the 19th, in the comedy of "The Wonder."

Don Felix	Mr. HALLAM.	Lissardo	Mr. J. KENNA.
Col. Britton	" KENNA.	Violante	Mrs. KENNA.

and

The Citizen.

Young Philpot	Mr. KENNA.	Maria	Mrs. KENNA.
Old Philpot	" J. KENNA.		

May 29th. Mr. Henry's benefit—"The Maid of the Mill," and "Daphne and Amintor." *Fanny*, Miss F. Storer; *Patty* and *Daphne* by a young gentlewoman, her first appearance. This gentlewoman proved to be Miss Maria Storer, soon after the third Mrs. Henry, who now made her first appearance since childhood, in 1768. She at once bounded into the favor of the audience, and for several years divided her popularity among the ladies of the company with Mrs. Morris alone.

May 31st. Mr. Hallam's benefit—first time, "The Tempest," with the mask of "Neptune and Amphitrite." *Prospero*, Mr. Hallam; *Ferdinand*, Mr. Harper; *Trinculo*, Mr. Henry; *Ariel*, Mrs. Morris. With the "Poor Soldier."

June 9th. Mrs. Harper's benefit—"The Rivals," for the first time in America, and "High Life below Stairs." No cast of this date has been found to Sheridan's fine comedy.

June 16th. Mr. Woolls' benefit—"Love in a Village," and "Comus." *Rosetta*, and the *Lady*, by the gentlewoman who played *Patty* for the benefit of Mr. Henry.

June 22d. "The Rivals," and "Thomas and Sally." *Mrs. Malaprop*, and *Sally* by Mrs. Remington, her first appearance in America.

July 6th. "Love in a Village." *Rosetta*, Mrs. Remington, again announced as her first appearance.

July 14th. Mr. Biddle's benefit—"As you Like it." *Rosalind*, with the epilogue, Mrs. Kenna.

July 21st. Mr. and Mrs. Harper's benefit, and last night of the season. "Alexander the Great," and "The Poor Soldier" for the eighteenth time, a run unprecedented at this period in New York.

The company played successively at Baltimore, Richmond, and Philadelphia, returning to New York in February, 1787, Hallam and Henry advertising a re-opening in John Street for the 12th of the month; but the baggage of the company being detained on the road at Amboy, a postponement took place until the 14th, when the comedy of the "Provoked Husband," and the farce of "Miss in her teens," were performed.

On the 16th, the "West Indian" was performed, with Henry and Hallam in their original parts, Mrs. Morris as *Charlotte Rusport*, and the first appearance in America of Mrs. Giffard as *Lady Rusport*. The lady was attached to the company during the season, but was never admired. Nothing further of interest transpired until the 28th, when O'Keefe's long-popular musical farce of the "Agreeable Surprise" was first performed, with Mr. Kenna as *Sir Felix Friendly*, Mr. J. Kenna as *Lingo*, Mr. Woolls as *Compton*, Mrs. Giffard as *Mrs. Cheshire*, Mrs. Kenna as *Laura*, and Miss Tuke as *Cowslip*.

March 12th. First time in eighteen years, "Cato." *Cato*, Mr. Hallam; *Marcia*, Mrs. Morris; *Semphronius*, by a gentleman, his first appearance on the stage. He afterwards joined the company as Mr. Smallwood, proving but a feeble addition to its strength.

March 23d. Mrs. Harper played *Jane Shore*, with Mrs. Kenna as *Alicia*.

March 30th. Mr. Hallam as *Alexander the Great*, and first time in New York, Macklin's farce of the "True-born Irishman; or, the Irish Fine Lady."

Count Mushroom	Mr. WIGNELL.	Murrrough O'Dogherty.	Mr. HENRY.
Counsellor Hamilton	" HARPER.	Mrs. Diggerty	Mrs. MORRIS.
Lady Bab Frightful			Mrs. GIFFARD,

a character for which the critics said her personal appearance specially well adapted her.

On the 16th of April, the first public performance in a regular theatre of a play written by a citizen of America took place. Other dramas had been written—one, a tragedy, by Thomas Godfrey, of Philadelphia, entitled the "Prince of Parthia," had been published in 1765; and another, by Barnaby Bidwell, entitled the "Mercenary Match," had been enacted by the students of Yale College, under the superintendence of its President, the Rev. Dr. Ezra Styles, but none had as yet been performed by professional comedians.

The piece was announced as a comedy, in five acts, by a citizen of America, and entitled the "Contrast," the cast as follows:

Jonathan	Mr. WIGNELL.	Servant	Mr. LAKE.
Col. Manly	" HALLAM.	Charlotte Manly	Mrs. MORRIS.
Jessamy	" BIDDLE.	Marla	" HARPER.
Dimple	" HARPER.	Letitia	" WILLIAMSON.
Von Rough	" MORRIS.	Jenny	Miss TUKE.

Dunlap says that it was deficient in plot, dialogue and incident, but that the character of *Jonathan* displayed a degree of humor and knowledge of Yankee dialect, which in the hands of Wignell, caused it to be highly relished by the audience. It was played four times during the season. Its author was Royal Tyler, a native of Massachusetts, and afterwards Chief-Justice of the State of Vermont, where he died in 1825, at the age of seventy.

May 7th. Mr. Hallam's benefit—*Macbeth*, by Mr. Hallam; and, never performed here, Pilon's farce of the "Deaf Lover."

May 18th. Mr. Wignell's benefit: Tickets to be had of him at No. 6 Maiden Lane. "Alexander the Great," and, never yet performed, a farce by the author of the "Contrast," called "May-day in Town; or, New York in an Uproar." Prologue by Mrs. Morris. The entertainments were postponed until the next day, when the "Recruiting Officer" was substituted for "Alexander the Great."

May 23d. Mrs. Kenna's benefit—"All in the Wrong."

Sir John Restless	Mr. HENRY.	Lady Restless	Mrs. KENNA.
Beverly	" HALLAM.	Belinda	" MORRIS.

June 1st. Mr. Henry's benefit—first time, Sheridan's opera of the "Duenna;" *Don Jerome*, Mr. Henry. With the opera of "Selima and Azor," by Sir George Collier; *Azor*, Mr. Hen-

ry; *Scander*, Mr. Harper; *Fatima*, Miss Tuke; and *Selima*, by a "gentlewoman," her first appearance this season.

June 6th. Mrs. Morris's night—"The Fashionable Lover;" *Augusta Aubrey*, Mrs. Morris. An epilogue, in the character of *Nobody*, by Mr. Wignell, and, first time, Foote's celebrated farce of the "Author;" *Cadwallader*, Mr. Hallam; *Mrs. Cadwallader*, Mrs. Morris.

June 8th. Mr. Hallam's name was presented a third time for a benefit, with the "Fashionable Lover,"—his previous ones having been unsuccessful. The season, which had not been a favorable one, terminated on the 9th, with the same bill.

After a recess of more than six months, the John Street Theatre was re-opened on the 21st of December, 1787, with a prose tragedy, by Mr. Cumberland, called the "Mysterious Husband," and the farce of the "Deserter."

"Messrs. Hallam and Henry respectfully inform the public that in compliance with the wishes of many respectable patrons of the Theatre, there will be only two nights performance in a week, viz. Mondays and Thursdays, and on Assembly week Mondays and Fridays. *Vivat Respublica.*"

January 2d, 1788. "The Clandestine Marriage," and "The Guardian." *Heartly*, Mr. Hallam; *Harriet*, Miss Tuke.

January 14th. "Messrs. Hallam and Henry respectfully inform the public that there will be a performance on Monday, Wednesday and Friday of the ensuing week. Their late severe visitation and consequent heavy expense, induce them to solicit the attention of their friends and patrons to those three nights, which by enabling them to discharge part of the debt unavoidably incurred, will add to the many favors they gratefully acknowledge to have received from a generous and indulgent community."

We have not learned the nature of the visitation alluded to.

January 16th. "The Earl of Essex." *Countess of Rutland*, Mrs. Morris.

January 18th. "The Maid of the Mill." *Patty*, Mrs. Henry (formerly Miss M. Storer), now a regular member of the company.

February 11th. "The Earl of Essex," and the "Country Madcap." *The Madcap*, Mrs. Morris.

February 25th. First performance in New York of General

Burgoyne's comedy of the "Heiress." From the commendations of the press we learn that Mrs. Morris was the representative of *Lady Emily*, Mrs. Harper of *Miss Allscrip*, and Miss Tuke of *Miss Allen*. Of the cast of gentlemen we are not informed.

March 10th. "She Stoops to Conquer," and "Selima and Azor," in which Mrs. Henry sung the celebrated bravura, "The Soldier tired of War's Alarms."

The theatre was then closed until Easter.

April 7th. Mrs. Henry's benefit. First time, Mrs. Cowley's comedy of "More Ways than One." *Evergreen*, Mr. Henry; *Arabella*, Mrs. Henry; and a grand serious pantomime called the "Convention; or, the Columbian Father."

April 14th. Mr. Harper's benefit. "Henry 4th." *Sir John Falstaff*, Mr. Harper, in which character he was highly esteemed, but which, unfortunately, on this night he was not permitted to perform, the whole city being wild with excitement, and in the height of that outbreak of popular fury known as the "Doctors' Mob." The windows of a dissecting-room in the hospital had been incautiously left open, and some of the subjects, in a mutilated state, exposed to view. This, with the supposition that the graveyards had been violated, so incensed the crowd that the building was broken into, and all connected with it threatened with death. Some of the more obnoxious physicians fell into the hands of the populace, but were rescued by the magistrates, and lodged in the jail for safety. The next day the crowd increased in strength, and endeavored, but without success, to force the jail, tearing down its fences, breaking its windows, and vowing destruction to every doctor in the city. Finding all argument useless, and the crowd still increasing in numbers and violence, the mayor, James Duane, who had called to his aid a party of armed citizens, at length gave the order to fire. A prompt response instantly put the rioters to flight, leaving five of their number killed, and seven or eight severely wounded.

Mr. Harper's benefit was postponed from day to day, and probably resulted unsuccessfully in the end.

April 21st. Mr. Wignell's benefit. "Love makes a man," &c. His friends solicited the public patronage on account of illness.

April 24th. Mr. Henry's benefit. First time, an original play called the "School for Soldiers; or, the Deserter."

Major Bellamy	Mr. HENRY.	Frederick	Mr. WOOLLS.
Capt. Valentine	" HALLAM.	Clara Mildmay	Mrs. HENRY.

The play was first performed in Kingston, Ja., and was written by Mr. Henry from a French piece called "le Déserteur." Dunlap afterwards prepared another version, which was performed in 1799.

May 8th. Mrs. Morris's night. First time, Hugh Kelly's comedy called the "School for Wives." *Mrs. Belville*, Mrs. Morris;—Hunting song, "Tally ho," Mrs. Morris. Songs and recitations by Messrs. Wignell, Hallam, Harper, and Woolls, and Mrs. Sewell; and the comedy of the "East Indian."

May 15th. Mrs. Sewell's benefit. The "School for Scandal," with a prologue address by Master Sewell, &c.

May 23d. Mr. Hallam's benefit, postponed from the 19th. "The Provoked Husband." *Lord Townly*, Mr. Hallam; *Lady Townly*, Mrs. Morris.

May 31st. Last night of the season, and benefit of Messrs. Biddle and McPherson.

Dunlap says that the benefits proved very unprofitable—probably the result of the "Doctors' Mob" excitement.

The company proceeded to Philadelphia, leaving at least two of its members behind. One, Mr. McPherson, was on the debtors' limits of the city. He soon after advertised G. A. Steevens' celebrated Lecture on Heads, in hopes of raising thereby sufficient means to discharge his debts. The other, Mrs. Sewell, announced the opening of a boarding and day-school—teaching reading with propriety, &c.

The theatre was not reopened until the 14th of April, 1789, when the "Beaux Stratagem" and the "True-born Irishman" were performed,—with a hornpipe by Mr. Durang.

On the 15th of May, the "Careless Husband" and the "Padlock" were advertised, but postponed to the 18th, "in conse-

quence of the indisposition of *four* performers; but Mrs. Henry being better, the managers flatter themselves there will be no further impediments to the entertainments." Next follow "The Roman Father," "She Stoops to Conquer," "Gamester," "George Barnwell," "Fashionable Lover," "Heiress," "Richard 3d," "The Contrast," "Who's the Dupe?" (first time) "He would be a Soldier," (first time) "The Duenna," and "The Cholerick Man," (for the first time) bringing the date down to the 29th of June.

We find no bills during July and August, but the 7th of September is marked by the production of an original comedy, written by a gentleman of this city, and entitled "The Father; or, American Shandyism." The prologue, by Mr. Wignell; epilogue, Mrs. Henry.

Col. Campbell	Mr. HENRY.	Platoon	Mr. RYAN.
Rackett	" HALLAM.	Jacob	" LAKE.
Tattle	" WIGNELL.	Mrs. Rackett	Mrs. MORRIS.
Haller	" HARPER.	Caroline	" HENRY.
Rusport	" BIDDLE.	Mrs. Grenade	" HARPER.
Campley	" WOOLLS.	Susanna	Miss TUCK.

It proved successful, and on the 11th was represented for the third time, for the benefit of its author, William Dunlap. Although not his earliest dramatic effort, it was the first performed, and was evidently regarded by him, to his latest days, with a degree of fond satisfaction not experienced towards any of his after productions. On the publication of the third edition, it received the enlarged title by which it has since been known, viz., "The Father of an Only Child."

William Dunlap was born of respectable parentage, at Perth Amboy, New Jersey, February 19th, 1766. He early developed a taste for literature and the fine arts, and at the age of seventeen sailed for England, with letters to Benjamin West, for the purpose of studying the arts of design. He returned to America in 1787, and, having been a constant visitant of the theatres of London, had contracted a strong inclination for the histrionic profession, and would probably have donned the sock or buskin, had he not in boyhood had the misfortune to lose an eye by the accidental blow of a missile thrown at him in play. He however ventured to attempt the stage

in the character of a dramatist, and having completed a comedy called the "Modest Soldier; or, Love in New York," it was offered to Hallam and Henry, and by them accepted and cast for representation. But its performance was delayed from time to time, as the author finally supposed, because it contained no characters well adapted to the talents of Mr. and Mrs. Henry; and offering another in which those deficiencies were remedied, it was at once accepted, cast, and played as before mentioned, under the title of "The Father," and certainly merited the plaudits which were freely accorded it. Mr. Wignell was so pleased with it, that he requested Mr. Dunlap to write a trifle for his benefit, who thereupon produced a continuation of the "Poor Soldier," which he called "Darby's Return," in which the comedian made a capital hit as *Darby*. His tragedy of "Leicester" was played in 1794, as well as a sketch written to continue the character of *Shelley* (from the "Highland Reel"), for Mr. Hodgkinson. In 1795, he brought out his second tragedy, "Fontainville Abbey," and in 1796 produced a musical piece founded on the story of William Tell, entitled the "Archers." In May, 1796, by persuasion of Mr. Hodgkinson, he became interested in the management of the theatre, and, in the fall of 1798, by the successive withdrawal of Messrs. Hallam and Hodgkinson, its sole director, which he continued until the spring of 1805, when, becoming bankrupt,—with the true principle of an honest man, he gave up every cent of property to satisfy the demands of his creditors, and returned in poverty to the place of his nativity. During the years 1810 and 1811, he was again connected with the theatre as assistant-manager, and in 1812 resumed his long-neglected profession of painting. From 1812 to 1816, he was Assistant Paymaster-General to the New York Militia in service of the United States, and after that was again engaged in painting—principally historical or allegorical subjects, several of which were successfully exhibited.

He was much interested in the formation of the National Academy of Design, of which he was at one time a promi-

nent officer. In 1834, a complimentary benefit was given him at the Park Theatre, which returned him a handsome sum, and a year or two after, his friends gathered together the most valuable collection of paintings ever then seen in America, which were also exhibited for his benefit.

Mr. Dunlap, in addition to nearly fifty dramas, original or translated from the German, most of which will require notice in the present work, wrote the life of the celebrated actor, Cooke,—the life of Charles Brockden Brown,—a novel called the “Water Drinker,”—a “History of the Arts of Design in America,”—and a “History of the American Theatre,” the latter two of which are exceedingly interesting and valuable books. Like most dependents on literature for a living, Mr. Dunlap was generally in straitened circumstances, but is represented to have been throughout life an upright, honorable, conscientious, simple-minded man, whose connection with the management of the theatre was formed in the ardent hope of elevating its character, and rendering it the medium not only of amusement, but of instruction to the public—in fact, a school both of manners and morality. He died in New York, September 28th, 1839, aged seventy-three years.

September 24th. Mrs. Henry’s benefit. First time, an Occasional Prelude, respectfully intended as an Eulogium on the AMERICAN CHIEFS who fell in the cause of Freedom;—the recitation and vocal parts by Mrs. Henry, as the *Genius of Columbia*. A comedy called the “English Merchant,” the epilogue by Mr. Wignell and Mrs. Morris,—and, first time, “The Dead Alive.”

September 28th. For the benefit of Mrs. Morris, an entertainment called “An Exhibition of Pictures; or, the World as it goes;” the recitation and prologue by Mr. Wignell, with a comedy called the “School for Libertines,” and the “Poor Soldier.”

October 5th. Mr. Harper’s benefit. First time in New York, “The Merry Wives of Windsor;” *Falstaff*, Mr. Harper; with “Barataria; or, Sancho Panza turned Governor.”

The benefits of Mr. Woolls, Mr. Henry, Mr. Wignell, Mrs.

Harper, Mr. Morris, Mr. Hallam, and Mrs. Hamilton, followed without producing anything specially noticeable.

November 3d. Mrs. Williamson's benefit. The "School for Wives," and the "Fair Americans." Postponed to the 5th, with the "Provoked Husband," a comic dance by Mr. and Mrs. Durang, and the "Fair Americans." Again postponed, with a positive assurance of its taking place on the 9th, with the "Maid of the Mill," "Half an hour after Supper," and the "Fair Americans."

November 24th. Mr. Wignell's benefit. "The Toy," the "Critic," and, first time, Dunlap's sequel to the "Poor Soldier," entitled "Darby's Return."

Darby	Mr. WIGNELL.	Clown	Mr. RYAN.
Dermot	" WOOLLS.	Kathleen	Mrs. MORRIS.
Father Luke	" BIDDLE.	Old Woman	" HAMILTON.

Washington, then dwelling in New York as President of the United States, who frequently attended the theatre, and with whom Wignell was a great favorite, honored this benefit with his presence. The last night of the season was advertised for Dec. 4th, as a benefit to Mr. Morris, but the time was extended, and its termination did not take place until the 9th.

This was the last theatrical season in New York that the American company remained intact and undivided. At its close, Philadelphia and Baltimore were visited, and nearly two years elapsed before its return to the city, previous to which Mr. Wignell and Mr. and Mrs. Morris had withdrawn. The former had long been at variance with Henry, who was no doubt jealous of his superior attractiveness, for Wignell was emphatically the favorite of the public; and Mrs. Henry, although fitful and capricious, had become a formidable rival to Mrs. Morris, who was probably anxious for a separate sphere of action. Wignell had expected a share in the management,—it was now denied him. He had been promised an appointment as agent to England for the engagement of additional artists. This also was refused him, on the plea that the business of the theatre could not go on during his absence. Wignell probably felt his own importance to the com-

pany, and supposed that it could not do without him, and that he could command his own terms therein. These not being complied with, he, with Mr. Reinagle, of Philadelphia, undertook the establishment of a separate company—an enterprise which, although in every department reflecting the highest credit on his artistic taste, involved him in expenses and embarrassments which were a continued source of pain and anxiety until his death. Mr. Henry soon after visited England, and brought over Hodgkinson, whose merits caused poor Wignell's absence to be unregretted, if not unnoticed—so transient is popular favor.

Dunlap says that this important division of the American company took place in 1792. It must have occurred earlier. We have a file of original play-bills of the John Street Theatre, running from Oct. 13th, 1791, to May, 1792, in which the names of Wignell and Morris are not once found.

In February and March, 1790, dramatic entertainments were given at No. 14 William Street, but we find no record of plays or performers. Admission to front seats was 4s.; back seats, 3s.

May, 1791. Mr. Corre opened a theatre in his gardens, State Street, facing the Battery, with the "Beaux Stratagem" and "Lying Valet." Box, 6s. Pit, 4s. Gallery, 3s.





CHAPTER VII.

John Street Theatre, 1791-2.

THE John Street Theatre was announced for re-opening by its managers on the 5th of October, 1791; but, on account of the death of a performer, (probably Mrs. Harper) a postponement took place until the 10th. The entertainments consisted of an opening prologue by Mr. Hallam, followed by the tragedy of "Douglas."

Young Norval	Mr. MARTIN.	Glenalvon	Mr. HARPER.
Old Norval	" HENRY.	Lady Randolph	Mrs. HENRY.
Lord Randolph	" HALLAM.	Anna	" HAMILTON.
Dancing			by Mr. DURANG.

and

High Life below Stairs.

Lovel	Mr HALLAM.	Miss Kitty	Miss TUCK.
Lord Duke	" HARPER.	Lady Charlotte	Mrs. GRAY.
Sir Harry	" HENRY.	Lady Bab	" RANKIN.

John E. Martin, who made his first appearance on this occasion, was a native of New York, but had lately made a successful *début* in Philadelphia. He was young, of fair complexion, middle height and light figure, well educated, and had been intended by his friends for the profession of the law. He became an industrious, untiring and extremely useful member of the company, of which he was for several seasons assistant stage-manager. Never attaining eminence in his profession, though always respectable, he toiled on, rarely escaping a character in any piece that was presented, until a lingering consumption claimed him for the grave. He died in New York, April 18th, 1807, aged thirty-seven.

Of Mrs. Gray, little or nothing is known. Mrs. Rankin was

a member of the company for several seasons, playing old women and other characters of comedy.

The next bill that we find is that of Oct. 13th, which brings the whole company into requisition.

The Clandestine Marriage.

Lord Ogleby	Mr. HALLAM.	Trueman	Mr. HAMMOND.
Sterling	" HENRY.	Traverse	" VAUGHAN.
Sir John Melvil	" MARTIN.	Mrs. Heidleberg	Mrs. RANKIN.
Lovewell	" HARPER.	Miss Sterling	" HENRY.
Canton	" RYAN.	Fanny	Miss TUKE.
Brush	" ROBINSON.	Betty	Mrs. HAMILTON.
Sergt. Flower	" WOOLLS.	Nancy	" GRAY.

and

Flora ; or, Hob in the Well.

Oct. 17th. Never performed here—a play in 5 acts, written by a citizen of the United States (acted at Philadelphia and Baltimore with great applause) called

The Widow of Malabar ; or, the Tyranny of Custom.

Montalban	Mr. HALLAM.	French Officer	Mr. MARTIN.
High Priest	" HENRY.	Messenger	" ROBINSON.
Old Bramin	" RYAN.	Lanista	Mrs. HENRY.
Young Bramin	" HARPER.	Fatima	Miss TUKE.
Prologue (written by J. Trumbull, LL.D.)		Mr. HALLAM.	
Epilogue		Mrs. HENRY.	

and

The Miller of Mansfield.

Miller	Mr. HALLAM.	Richard	Mr. HARPER.
King	" HENRY.	Joe	" WOOLLS.
Lord Lurewell	" MARTIN.	Peggy	Miss TUKE.

The new play was not very successful. It was a translation from the French, by Col David Humphreys, a native of Connecticut, and a graduate of Yale, as well as an officer of the Revolution, and subsequently ambassador to Portugal and Spain. He was born in 1753, and died in 1818.

Oct. 19th,

The West Indian.

Belcour	Mr. HALLAM.	Lady Rusport	Mrs. HAMILTON.
Stockwell	" VAUGHAN.	Charlotte Rusport	" HENRY.
Major O'Flaherty	" HENRY.	Louisa Dudley	Miss TUKE.
Charles Dudley	" HARPER.	Mrs. Fulmer	Mrs. RANKIN.

and

Inkle and Yarico.

Inkle	Mr. HARPER.	Yarico	Miss TUKE.
Sir Christopher Curry	" HENRY.	Wowski	Mrs. RANKIN.
Campley	" MARTIN.	Narcissa	" GRAY.
Medium	" VAUGHAN.	Patty	" HAMILTON.
Trudge	" HALLAM.		

Oct. 24th,

Othello.

Othello	Mr. HENRY.	Roderigo	Mr. ROBINSON.
Iago	" HALLAM.	Montano	" VAUGHAN.
Cassio	" HARPER.	Desdemona	Mrs. HENRY.
Brabantio	" MARTIN.	Emelia	" RANKIN.

and

The Citizen.

Young Philpot	Mr. HALLAM.	Maria	Mrs. HENRY.
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Oct. 26th,

The Wonder.

Don Felix	Mr. HALLAM.	Lissardo	Mr. HARPER.
Col. Britton	" HENRY.	Violante	Mrs. HENRY.
Don Pedro	" HEARD.	Isabella	Miss TUXE.
Frederick	" WOOLLS.	Flora	Mrs. RANKIN.
Gibby	" BISSET.	Inis	" HAMILTON.

and

The Defenter—by Dibdin.

Skirmish	Mr. HALLAM.	Simpkin	Mr. MARTIN.
Russett	" WOOLLS.	Louisa	Mrs. GRAY.
Henry	" HARPER.	Jenny	" RANKIN.
Flint	" VAUGHAN.	Margaret	" HAMILTON.

and

The Devil to Pay.

Oct. 31st,

Romeo and Juliet.

Romeo	Mr. HALLAM.	Tibalt	Mr. HAMMOND.
Mercutio	" HARPER.	Peter	" RYAN.
Capulet	" HENRY.	Apothecary	" HEARD.
Friar Laurence	" VAUGHAN.	Juliet	Mrs. HENRY.
Benvolio	" MARTIN.	Nurse	" HAMILTON.

and

The Old Maid.

Clerimont	Mr. HALLAM.	Harlow	Mr. HARPER.
Capt. Cape	" HENRY.	Miss Harlow	Mrs. RANKIN.

Nov. 2d,

The Fashionable Lover.

Aubrey	Mr. HENRY.	Colin McLeod	Mr. BISSET.
Lord Abbeville	" HARPER.	Dr. Druid	" HEARD.
Mortimer	" HALLAM.	Augusta Aubrey	Mrs. HENRY.
Tyrell	" MARTIN.	Mrs. Bridgemore	" RANKIN.
Bridgemore	" WOOLLS.	Lucinda Bridgemore	Miss TUXE.

and O'Keefe's farce, The Prisoner at Large.

Lord Edmond	Mr. HARPER.	Father Frank	Mr. WOOLLS.
Jack Conner	" MARTIN.	Tough	" HEARD.
Old Dowdle	" HENRY.	Rachel	Mrs. HENRY.
Mans	" HALLAM.	Adelaide	Miss TUXE.
Fripson	" RYAN.	Mary	Mrs. HAMILTON.

Nov. 7th,

The Duenna.

Don Jerome	Mr. HENRY.	Father Paul	Mr. RYAN.
Carlos	By a GENTLEMAN.	Lopez	" BISSET.
Ferdinand	Mr. HARPER.	Clara	Mrs. HENRY.
Antonio	" WOOLLS.	Louisa	" RANKIN.
Isaac Mendoza	" MARTIN.	Margaret	" HAMILTON.

and Joseph Reed's farce, called the Register Office.

Capt. LeBrush	Mr. HARPER.	Scotsman	Mr. RYAN.
Gulwell	" ROBINSON.	Williams	" WOOLLS.
Irishman	" HENRY.		

Nov. 12th,

The School for Scandal.

Sir Peter	Mr. HENRY.	Moses	Mr. RYAN.
Sir Oliver	" HEARD.	Lady Teazle	Mrs. HENRY.
Joseph	" HALLAM.	Lady Sneerwell	" HAMILTON.
Charles	" HARPER.	Mrs. Candour	" RANKIN.
Sir Benjamin	" MARTIN.	Maria	Miss TUXE.

and Pilon's farce of the Invasion ; or, a Trip to Brighthelmftone.

Sir John Evergreen	Mr. HENRY.	Tattoo	Mr. ROBINSON.
Charles	" HALLAM.	Lady Catharine Rouge	Mrs. RANKIN.
Chameleon	" HARPER.	Emily	" GRAY.
Beaufort	" MARTIN.	Brussels	" HAMILTON.
Sergt. Drill	" HAMMOND.	Sally	Miss TUXE.

Nov. 18th,

Zara.

Osmyn	Mr. HALLAM.	Nerestan	Mr. HARPER.
Lusignan	" HENRY.	Zara	Mrs. HENRY.

and, first time, a farce called As it Should be.

Lord Megrim	Mr. HARPER.	Sparkle	Mr. HEARD.
Fidget	" HENRY.	Lucy	Mrs. HAMILTON.
Winworth	" MARTIN.	Celia	Miss TUKE.

Nov. 23d, Beaumont and Fletcher's comedy, The Chances.

Don John	Mr. HALLAM.	Peter	Mr. HEARD.
Don Frederick	" HARPER.	Anthony	" DURANG.
Antonio	" HENRY.	1st Constantia	Miss TUKE.
Duke	" MARTIN.	2d Constantia	Mrs. HENRY.
Petruchio	" HAMMOND.	Mother-in-law	" RANKIN.
Pedro	" WOOLLS.	Landlady	" HAMILTON.

and O'Keefe's farce, The Dead Alive.

Sir Walter Weathercock	Mr. HENRY.	Humphrey	Mr. MARTIN.
Motley	" HALLAM.	Miss Hebe Winthrop	Mrs. HAMILTON.
Edward	" HARPER.	Caroline	Miss TUKE.
Dennis	" HAMMOND.	Comfit	Mrs. HENRY.

Nov. 28th,

The Fashionable Lover;

and, first time, a farce called The Divorce.

Dennis Dougherty	Mr. HENRY.	Lady Harriet Trifle	Miss TUKE.
Sir Harry Trifle	" MARTIN.	Mrs. Anisced	Mrs. RANKIN.
Tom	" HARPER.	Biddy	" HAMILTON.

Dec. 5th.

Richard 3d.

Richard	Mr. HALLAM.	Richmond	Mr. HARPER.
Henry 6th	" HENRY.	Queen Elizabeth	Mrs. HENRY.

and the pantomimical romance of Robinson Crusoe.

Robinson Crusoe	Mr. RYAN.	Petit Maitre	Mr. HAMMOND.
Friday	" DURANG.	Pierrot	" HARPER.
Captain	" WOOLLS.	Pantalina	Mrs. RANKIN.
Pantaloon	" HEARD.	Pantaloon's Daughter	" GRAY.

Dec. 7th,

The Tempest.

Prospero	Mr. HALLAM.	Antonio	Mr. ROBINSON.
Ferdinand	" HARPER.	Gonzalo	" HAMMOND.
Hippolito	" MARTIN.	Sycorax	" DURANG.
Alonzo	" HEARD.	Ventoso	" VAUGHAN.
Stephano	" BISSET.	Ariel	Mrs. HENRY.
Trinculo	" HENRY.	Miranda	" HAMILTON.
Caliban	" RYAN.	Dorinda	Miss TUKE.

Dec. 12th, first time, Bickerstaff's comedy, called The Reveys; or, the Masked Apparition.—(Probably Kemble's alteration.)

Don Carlos	Mr. HARPER.	Lazarillo	Mr. RYAN.
Don Guzman	" HENRY.	Marcella	Miss TUKE.
Muscato	" HALLAM.	Beatrice	Mrs. HENRY.
Don Ferdinand	" MARTIN.	Leonarda	" RANKIN.
Don Pedro	" HAMMOND.	Aurora	" HAMILTON.

and High Life below Stairs.

Lord Duke	Mr. HARPER.	Miss Kitty	Miss TUKE.
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Dec. 14th,

The Gamester;

and, first time in America, O'Keefe's farce of
The Little Hunchback.

Grumpy	Mr. HEARD.	Dr. Quinquina	Mr. ROBINSON.
Crossleg	" HARPER.	Absalom	" MARTIN.
Bassa of Bagdad	" HALLAM.	Dora	Miss TUKE.
Crank	" HENRY.	Juggy	Mrs. RANKIN.

Jan. 2d, 1792, The Bury Body ;

Marplot.	Mr. HALLAM.	Miranda	Mrs. HENRY.
Sir Francis Gripe	" HEARD.	Isabinda	Miss TUCK.
Sir George Airey.	" HARPER.	Patch	Mrs. HAMILTON.

and The King of the Genii.

King	Mr. WOOLLS.	Porter	Mr. DURANG.
Harlequin	" MARTIN.	Chairman.	" BISSET.
Clown	" HARPER.	Columbine (1st time) . . .	Miss TUCK.
Pantaloon	" RYAN.	Attendant.	Mrs. RANKIN.

Jan. 30th, She Stoops to Conquer ;

Hardcastle	Mr. HENRY.	Mrs. Hardcastle.	Mrs. HAMILTON.
Young Marlow	" HARPER.	Miss Hardcastle.	" HENRY.
Tony Lumpkin	" HALLAM.	Miss Neville	Miss TUCK.

and Neck or Nothing.

Slip	Mr. HALLAM.	Mrs. Stockwell	Mrs. RANKIN.
Belford	" MARTIN.	Jenny	Miss TUCK.

Feb. 1st, The Gamester ;

and, never performed here, Jackman's farce, called

All the World's a Stage.

Diggory	Mr. HARPER.	Sir Gilbert Pumpkin . . .	Mr. HENRY.
Charles Stanley	" HALLAM.	Miss Bridget Pumpkin . .	Mrs. HAMILTON.
Harry Stukely	" MARTIN.	Kitty Sprightly	Miss TUCK.

February 3d. After the comedy of the "Clandestine Marriage," Monsieur and Madame Placide and troupe made their first appearance in New York, in a variety of feats on the tight-rope, and in the ballet of the "Two Philosophers." Alexandre Placide was the most graceful rope-dancer and the finest gymnast that had yet reached America. A Frenchman by birth, he had acted with applause both in Paris and London, where he had acquired, from his wonderful feats of tumbling, the *soubriquet* of "the great Devil." Madame Placide was also an admirable dancer and actress in pantomime, and was for several years an invaluable aid to him. After her death he married, in Charleston, Miss Wrighten, daughter of the actress known in this country as Mrs. Pownall, and of James Wrighten, many years prompter of Drury Lane Theatre. By this lady he had a numerous family, among whom were Henry and Thomas Placide, Caroline, (afterwards Mrs. Waring and Mrs. Blake) Eliza, (afterwards Mrs. Asbury and Mrs. Mann) and Jane, who died unmarried, all well known to the American stage. Mons. Placide was a man of fine business talents, and for many years manager of the Charleston Theatre, which, under his direction,

ranked with the first establishments in the country. With Messrs. Green and Twaits, he was also manager of the Richmond Theatre at the time of its terrible conflagration in 1811, which occurred on his benefit night. He died of yellow fever in 1812.

Feb. 8th, Mons. Placide's benefit.

The Wonder.

End of the play, Dancing on the Tight Rope, by the little Devil and Mons. Placide.

A Collation on the Rope with Table, Chair, Bottle, &c., by the little Devil.

Dancing on the Rope with two Boys tied to his feet, and afterwards with two Men in the same manner; springing through a hoop in different ways, &c., by Mons. Placide.

Tumbling, by the little Devil and Mons. Placide.

Mons. Placide will balance a Peacock's Feather.

Concluding with a Dancing Ballet, called the Return of the Labourers, (with a Sabottiere Dance) by Mons. and Mad. Placide, &c.

Feb. 13th, Murphy's comedy, All in the Wrong;

Sir John Restless	Mr. HENRY.	Robert	Mr. MARTIN.
Beverly	" HALLAM.	Lady Restless	Mrs. HENRY.
Sir Wm. Belmont	" ROBINSON.	Belinda	Miss TUKER.
Young Belmont	" HARPER.	Clarissa	Mrs. GRAY.
Blandford	" RYAN.	Tattle	" HAMILTON.
Brush	" WOOLLS.	Marmalot	" RANKIN.

and, never performed here, The Restoration of Harlequin.

Harlequin	Mons. SIMONET.	Lover	Mr. MARTIN.
Pierrot	" PLACIDE.	Sorcerer	" WOOLLS.
Old Man	THE LITTLE DEVIL.	Columbine	Mad. PLACIDE.

Feb. 20th, He would be a Soldier.

Capt. Crevett	Mr. HARPER.	Johnson	Mr. HAMMOND.
Col. Talbot	" HENRY.	Charlotte	Mrs. HENRY.
Sir Oliver Oldstock	" ASHTON.	Harriet	Miss TUKER.
Mandeville	" MARTIN.	Lady Oldstock	Mrs. RANKIN.
Caleb	" HALLAM.	Mrs. Wilkins	" HAMILTON.

The above was the second appearance of Mr. Ashton, who had made his *début* a few nights before as *Hotspur*. According to Dunlap, his only powers were those of voice.

Feb. 24th, The Beaux Stratagem;

Archer	Mr. HARPER.	Sullen	Mr. ASHTON.
Aimwell	" MARTIN.	Lady Bountiful	Mrs. RANKIN.
Scrub	" HALLAM.	Mrs. Sullen	" HENRY.
Foigard	" HENRY.	Dorinda	" HAMILTON.
Boniface	" RYAN.	Cherry	Miss TUKER.

and, never performed here, a pantomime called
Columbine Invisible; or, Harlequin Junior.

Harlequin Junior	Mr. MARTIN.	Constable	Mons. DUMAS.
Harlequin Senior	" ROBINSON.	Pierrot	" PLACIDE.
Old Man	LITTLE DEVIL.	Columbine	Mad. PLACIDE.
Lover	Mr. HAMMOND.	Harlequin's Mother	Mrs. RANKIN.

March 2d, Mrs. Cowley's comedy, *More Ways than One.*

Sir Marvel Mushroom . . .	Mr. HALLAM.	David	Mr. WOOLLS.
Bellaire	" MARTIN.	Arabella	Mrs. HENRY.
Evergreen	" HENRY.	Miss Archer	Miss TUKE.
Feeble	" HEARD.	Miss Juvenile	Mrs. HAMILTON.
Carlton	" HARPER.	Mrs. Thompson	" RANKIN.

March 5th, Mr. Henry's benefit.
Selima and Azor;

Prince Azor	Mr. HENRY.	Selima	Mrs. HENRY.
All	" MARTIN.	Fatima	Miss TUKE.
Scander	" HARPER.	Lesbia	Mrs. HAMILTON.

Songs—"Dread Parent of Despair," from the Haunted Tower, and the
"Echo Song," from Zemira Mrs. HENRY.
Hippisley's celebrated scene, "The Drunken Man" . . . Mr. HENRY.

and The Poor Soldier.

Patrick Mr. HENRY.

March 12th, Mr. Woolls' benefit.
King Henry 4th;

Falstaff	Mr. HARPER.	Poins	Mr. MARTIN.
Henry 4th	" HAMMOND.	Bardolph	" RYAN.
Prince of Wales	" HALLAM.	Carrier	" DUEANG.
Hotspur	" ASHTON.	Lady Percy	Mrs. HENRY.
Northumberland	" WOOLLS.	Mrs. Quickly	" HAMILTON.

Ballet of the Woodcutters Mons. and Mad. PLACIDE, &c.

and The Padlock.

Don Diego Mr. WOOLLS.

March 14th, Miss Tuke's benefit.
Sheridan's comedy, *The Rivals*;

Sir Anthony Absolute . . .	Mr. HEARD.	David	Mr. RYAN.
Capt. Absolute	" HALLAM.	Lydia Languish	Miss TUKE.
Bob Acres	" HARPER.	Julia	Mrs. HAMILTON.
Sir Lucius O'Trigger . . .	" ROBINSON.	Mrs. Malaprop	" RANKIN.
Falkland	" MARTIN.	Lucy	" GRAY.

and Man and Wife; or, the Shakspeare Jubilee.

Cross	Mr. HARPER.	Snarl	Mr. HEARD.
Marcourt	" HALLAM.	Mrs. Cross	Mrs. HAMILTON.
Col. Frankly	" MARTIN.	Lettice	" RANKIN.
Kitchen	" ASHTON.	Charlotte	" GRAY.
Buck	" HAMMOND.	Sally	Miss TUKE.

March 19th, Mrs. Henry's benefit.
Whitehead's tragedy, *The Roman Father*;

Horatius	Mr. HALLAM.	Tullus Hostilius	Mr. ASHTON.
Publius Horatius	" HARPER.	Horatia	Mrs. HENRY.
Valerius	" MARTIN.	Valeria	" HAMILTON.

Tight Rope Mons. PLACIDE.

and Rofina.

Belville	Mr. HARPER.	Irishman	Mr. MARTIN.
Capt. Belville	" WOOLLS.	Rosina	Mrs. HENRY.
William	" HALLAM.	Phoebe	" GRAY.
Rustic	" RYAN.	Dorcas	" HAMILTON.

Mr. Henry's name does not appear in the bill for his wife's benefit, nor on any subsequent occasion this season. He had probably already sailed for Europe on his recruiting expedition.

March 23d, Mrs. Rankin's benefit.

The Provoked Husband;

Lord Townly	Mr. HALLAM.	John Moody	Mr. RYAN.
Sir Francis Wronghead. . .	" HEARD.	Lady Townly	Mrs. HENRY.
Manly	" HARPER.	Lady Grace	" HAMILTON.
Count Basset	" MARTIN.	Lady Wronghead	" RANKIN.
Squire Richard	" WOOLLS.	Miss Jenny	Miss TUKK.
Ballet, Two Philosophers Mons. and Mad. PLACIDE, &c.			

and

Catharine and Petruchio.

Petruchio	Mr. HARPER.	Catharine	Mrs. RANKIN.
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March 26th, Mr. Martin's benefit.

The Budy Body ;

Marplot	Mr. HALLAM.	Miranda	Mrs. HENRY.
Sir George Avery	" HARPER.	Isabinda	Miss TUKK.
Charles	" MARTIN.	Patch	Mrs. HAMILTON.
Mons. PLACIDE on the Tight Rope.			

and the pantomime of Silver Rock.

Harlequin	Mr. MARTIN.	Clown	Mr. HARPER.
Pantaloon	" RYAN.	Columbine	Miss TUKK.

April 9th, Mrs. Hamilton's benefit.

Never performed here, a comedy called

Constitutional Follies ; or, a Trip to Demarara ;

Capt. Canefield	Mr. HALLAM.	Coramantee	Mr. RYAN.
Roebuck	" HARPER.	Mrs. Rattle	Miss TUKK.
Rattle	" MARTIN.	Mrs. Canefield	Mrs. RANKIN.
Murphy	" ROBINSON.	Mrs. Heartfree	" HAMILTON.
Doctor	" HAMMOND.	Bina	" GRAY.

Ballet, The Bird Catcher,
with the Minuet de la Cour and Gavotte . . . Mons. and Mad. PLACIDE, &c.

and

The Musical Lady.

Young Mask	Mr. MARTIN.	Lady Scrape	Miss TUKK.
Old Mask	" HEARD.	Sophy	Mrs. HENRY.

April 13th, Mr. Heard's benefit.

Cibber's comedy, Love makes a Man ;

Don Lewis	Mr. HEARD.	Charino	Mr. ASHTON.
Clodio	" HALLAM.	Angellina	Mrs. HENRY.
Carlos	" HARPER.	Honorina	Miss TUKK.
Don Duart	" MARTIN.	Elvira	Mrs. HAMILTON.
Antonio	" ROBINSON.	Louisa	" RANKIN.

Ballet, The Old Schoolmaster grown Young Mons. and Mad. PLACIDE, &c.

and

The Little Hunchback.

Crumpy Mr. HEARD.

April 27th, Messrs. Ashton and Durang's benefit.

The School for Wives ;

Gen. Savage	Mr. ASHTON.	Spruce	Mr. WOOLLS.
Capt. Savage	" HARPER.	Mrs. Belville	Mrs. HENRY.
Belville	" HALLAM.	Lady Rachel Mildew . . .	" RANKIN.
Torrington	" HEARD.	Mrs. Walsingham	Miss TUKK.
Conolly	" ROBINSON.	Miss Leeson	Mrs. GRAY.
Leeson	" MARTIN.	Mrs. Tempest	" HAMILTON.

A Masonic Prologue Mr. ASHTON.
A Hornpipe " DURANG.
A Masonic Anthem Messrs. HARPER and WOOLLS.

and, first time, with new scenery and machinery, a pantomime, called

The Birth of Harlequin ;

Harlequin	Mr. DURANG.	Enchanter	Mr. WOOLLS.
Macaroni Fop	" HAMMOND.	Old Man	" RYAN.
Dunderpate Dismal	" HARPER.	Columbine	Mad. PLACIDE.

concluding with

An Eulogium on the Marriage State By Mr. ASHTON.

May 8th, Mr. Hallam's benefit.

First time, Miss Lee's comedy, called

The New Peerage ; or, Our Eyes may Deceive us ;

Vandercrab	Mr. HALLAM.	Allen	Mr. RYAN.
Charles Vandercrab	" HARPER.	Lady Charlotte Courtly	Mrs. HENRY.
Lord Melville	" MARTIN.	Miss Harley	Miss TUKE.
Sir John Lovelace	" HAMMOND.	Miss Vandercrab	Mrs. RANKIN.
Medley	" ASHTON.	Kitty	" HAMILTON.

Recitation—"Bucks have at ye all" Mr. HALLAM.

and Rosina.

May 10th. Last performance. Benefit of Messrs. Heard and Hammond.

The New Peerage ;

Tumbling, and Slack Rope Exercises ;

And Ballet of "Two Philosophers" By the Placide troupe.

and (second time) a farce written by Mr. Robinson, of the Theatre, called

The Yorker's Stratagem ; or, Banana's Wedding.

Banana	Mr. ROBINSON.	Amant	Mr. HARPER.
Ledger	" MARTIN.	Miss Bellange	Miss TUKE.
Capt. Oakum	" ASHTON.	Louisa	Mrs. HENRY.
Fingercash	" HEARD.	Mrs. Banana	" HAMILTON.
Governor	" HAMMOND.	Mrs. Fingercash	" RANKIN.
Frenchman	" RYAN.	Pressy	" GRAY.

Dunlap says that it was received with universal applause.

In October, 1792, Mrs. Mechler (formerly Miss Fanny Storer) who had been absent from the stage for several seasons, appeared for the first time under her marital designation at a Concert in Corre's Hotel, in conjunction with Mr. and Mrs. Von Hagen and Mr. Saliment. She was announced as a distinguished vocalist from England.



CHAPTER VIII.

John Street Theatre, 1793.

THE powerful reinforcement secured by Mr. Henry during his transatlantic visit,—consisting of Mr. and Mrs. Hodgkinson, Mrs. Pownall, Mr. King, Mr. Prigmore, Miss Brett, Mr. West, Mr. West, Jr., and Mr. Robbins, arrived in America early in the fall of 1792, and immediately proceeded to Philadelphia, whence, after a triumphant season of nearly four months, they were brought to New York for the opening of the John Street Theatre on the 28th of January, 1793. The comedy of the “Wonder” had been advertised for the initial performance; but, owing to the illness of Mrs. Henry, (the representative of *Violante*) it was postponed, and Reynolds’ comedy of the “Dramatist; or, Stop him who can,” performed for the first time in America, with the following cast:

Vapid	Mr. HODGKINSON.	Peter	Mr. RYAN.
Lord Scratch	“ PRIGMORE.	Marianne	Mrs. HALLAM.
Ennui	“ KING.	Lady Waitfort	“ HAMILTON.
Florville	“ HALLAM.	Louisa.	Miss BRETT.
Willoughby	“ HAMMOND.	Letty	Mrs. RANKIN.
Neville	“ MARTIN.		

In the afterpiece of the Padlock, Mr. West was *Leander*, and Mrs. Hodgkinson *Leonora*.

The prices of admission remained as before—8s., 6s., and 4s. Mr. Faulkner was the treasurer, and attended at the box-office daily, from 10 to 12 A. M., and on the days of performance from 3 to 5 P. M. (for it must be remembered that performances took place but three times a week), to wait on those desirous of securing places in the boxes. Mr. Faulkner must have possessed rare business qualifications, for he

retained the post of treasurer in the establishment for more than thirty years.

Mr. Hodgkinson, who made his first appearance in New York as *Vapid*, was born at Manchester, England, in 1767. His father was an inn-keeper there, named Meadowcraft. He ran away from the trade to which he was apprenticed, took the name of Hodgkinson, and joined the stage, where his natural musical abilities and wonderful powers of memory, and ambition to excel in every department of the drama, soon gained him favor in all the northern towns of England, and in a few years recommended him to a position on the Bath stage, where he was engaged for New York by Hallam and Henry.

Probably no performer on the American stage has ever equaled him in versatility and general excellence. Low comedy was his *forte*, but he was capable of playing tragedy, genteel and light comedy, opera and pantomime, with almost equal ability, and his desire to monopolize the heroes in every department, caused many and bitter quarrels with his professional brethren.

In 1794, he bought out Mr. Henry's interest in the establishment, and continued one of its managers until the close of the season in 1798. His bickerings with his partners and managerial successor, caused him, although an immense favorite in New York, to leave the theatre in 1803, and he afterwards played principally in Charleston, S. C. His death occurred at Washington, D. C., September 12th, 1805, at the age of thirty-eight, from yellow fever, as was generally supposed. One of his friends wrote of his last hours, that "he was in continual agitation from pain and excessive terror of death, and presented the most horrid spectacle that the mind can imagine; he was, as soon as dead, wrapped in a blanket and carried to the burying-field by negroes."

From ill associations in early life, without the guidance of friends, he acquired loose ideas of moral duty, which clung to him through life, so that little can be said in praise of his

domestic morality, his professional honor, or his business integrity.

His wife, to whom he was married after his arrival in America by Bishop Moore, (he left one in England, whom he had induced to break her allegiance to his friend Munden) was formerly Miss Brett, of the Bath Theatre, a daughter of Brett, a singer at Covent Garden and Haymarket Theatres. She was a very fair, light-haired, blue-eyed woman, and is represented to have been most lovely and amiable in private life, a devoted wife, a kind and affectionate mother, and on the stage a most excellent and versatile actress—surpassing all her contemporaries (but one) in rustic comedy and singing parts, in chambermaids and *soubrelles*, and equaling most of them in pathetic tragedy, and the general range of the drama. In value to the theatre she stood second only to her husband. Mrs. Hodgkinson died in New York, of consumption, in September, 1803. Mr. King was handsome in face and person, but became dissipated in his habits and negligent of his duties. Under the drilling of Hodgkinson, he frequently rendered a part highly effective, but left to his own judgment, he was inefficient and unreliable. He died from the effects of dissipation in 1796.

Miss Brett's merits entitle her to no consideration. She was the sister of Mrs. Hodgkinson, and soon became Mrs. King. After King's death, she married a German physician, and lived many years in comfortable retirement.

Mr. Prigmore, who was advertised for *Lord Scratch*, (originally played by Quick in London) refused to appear, and Mr. Henry was obliged to read the part. He was not without merit in low comedy, and but for too exalted an opinion of his own abilities, would have proved a useful secondary performer. He is last remembered here in 1806.

Mr. West was principal singer and walking gentleman. He appears to have been in the company for only one season. The name is found in the bills afterwards, but probably belonged to the gentleman now known as West, Jr., whom Dunlap describes as being equal to nobody.

Mr. Robbins was engaged as scene painter and occasional singer. In the former capacity he was connected with the theatre for many years.

In the opera of the "Maid of the Mill," represented on the 30th January, Mrs. Kenna made her first appearance in five years, and Mrs. Pownall (formerly Mrs. Wrihten) her *début* on the New York stage. She, as well as Mrs. Hodgkinson, had been introduced to the public on the 25th, in a concert at Corre's Hotel, where both were received with rapturous applause. The cast of the opera was as follows:

Lord Alimworth.	Mr. HODGKINSON.	Ralph	Mr. HALLAM.
Sir Harry Sycamore	" PRIGMORE.	Lady Sycamore	Mrs. HAMILTON.
Mervyn	" WEST.	Fanny	" KENNA.
Fairfield	" ASHTON.	Theodosia	" HALLAM.
Giles	" WOOLLS.	Patty	" POWNALL.

Mrs. Pownall was originally a Miss Matthews, and in early life married Mr. James Wrihten, prompter of Drury Lane Theatre. As Mrs. Wrihten she became an immense favorite with the audience of that establishment, in a line of singing characters in which she displayed unusual excellence. Her London reputation, if not that of the most finished vocalist, was certainly that of the best comic singing actress of the day. Pasquin proclaimed her

"The prop of burlettas and mistress of mirth,
Of female comedians an excellent sample;
Of Abigail singers, the first great example!"

She unfortunately abandoned her position on the London stage in 1787, and in a few years was obliged to resume her profession in America for a subsistence. In 1769 she was the original *Diana*, in Bickerstaff's "Lionel and Clarissa," and in 1774 obtained her choicest laurels by her exquisite personation of the heroine in Allan Ramsay's "Gentle Shepherd." In the "Beggars' Opera" she had personated both *Polly* and *Lucy*. When Mrs. Siddons played the *Lady* in Milton's "Comus," Mrs. Wrihten was the *Euphrosyne*, and when John Kemble enacted *Petruchio*, Mrs. Wrihten was his *Katharine*. Mrs. *Bundle*, *Audrey*, *Nell*, *Flora*, (Wonder) *Madge*, (Love in a Village) *Queen Dollalolla*, and a long list of rustics and chambermaids were represented by her, to the

unbounded admiration of the London public. Her voice was clear and powerful, and her acting arch, playful, and full of rich comic expression. She was the best vocalist yet heard in America, and had she been twenty years younger would have eclipsed Mrs. Hodgkinson in the estimation of the public—as it was she fully divided its favor.

In 1795 she left New York for Charleston, S. C., where she died August 13th, 1796. Her daughter married Alexandre Placide, manager of the Charleston Theatre, as before stated.

Portraits of Mrs. Wrighten as *Peggy*, *Madge* and *Katharine*, ornament Bell's Shakspeare, and British Theatre; and a fine *mezzo-tint*, from a portrait by Dighton, was published in 1780, which is said to be a very faithful resemblance.

Feb. 4th. *Love in a Village* was performed with Mr. and Mrs. Hodgkinson as *Young Meadows* and *Rosetta*, and Mrs. Pownall as *Madge*, one of her most applauded characters.

Feb. 6th, Othello;

Othello	Mr. HODGKINSON.	Cassio	Mr. KING.
Iago	" HALLAM.	Desdemona	Mrs. HALLAM.

with The Rump.

Watty Cockney	Mr. PRIGMORE.	Priscilla Tomboy	Mrs. HODGKINSON.
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Feb. 8th, never performed here, *Holcroft's Comedy of*

The Road to Ruin, with the following fine cast:

Goldfinch	Mr. HALLAM.	Smith	Mr. ASHTON.
Mr. Dornton	" HENRY.	Jacob	" RYAN.
Harry Dornton	" HODGKINSON.	Widow Warren	Mrs. POWNALL.
Millford	" MARTIN.	Sophia	" HALLAM.
Silky	" PRIGMORE.	Jenny	" HAMILTON.
Sulky	" KING.	Mrs. Ledger	" KENNA.

Its popularity has remained undiminished to the present time.

Feb. 11th, All in the Wrong;

Sir John Restless	Mr. HODGKINSON.	Lady Restless	Mrs. POWNALL.
Beverly	" HALLAM.	Belinda	" HALLAM.
Sir Wm. Belmont	" PRIGMORE.	Clarissa	Miss BRETT.
Young Belmont	" MARTIN.	Tattle	Mrs. HAMILTON.

and

Rosina.

Belville	Mr. HODGKINSON.	Irishman	Mr. KING.
Capt. Belville	" WEST.	Rosina	Mrs. HODGKINSON.
William	" PRIGMORE.	Phoebe	" POWNALL.

Feb. 18th, *The Dramatist*; and, never performed here,

O'Keefe's musical Drama, called *The Farmer*.

Farmer Blackberry	Mr. KING.	Rundy	Mr. MARTIN.
Valentine	" WEST.	Stubble	" WOOLLS.
Fairly	" HEARD.	Louisa	Mrs. KENNA.
Col. Dorimont	" ASHTON.	Molly Maybush	" HODGKINSON.
Jemmy Jumps	" PRIGMORE.	Betty Blackberry	" POWNALL.
Counsellor Flummery	" RYAN.	Landlady	" RANKIN.

This once highly popular afterpiece has not now been heard for many years.

Feb. 22d, never performed here, Mrs. Inchbald's pleasing drama, entitled

The Child of Nature ;

Duke Murcia.	Mr. PRIGMORE.	Seville	Mr. RYAN.
Marquis Almanza	" KING.	Peasants.	" HALLAM, &c.
Count Valentia	" HODGKINSON.	Marchioness Merida	Mrs. POWNALL.
Granada	" MARTIN.	Amanthis	" HODGKINSON.

and, first time, O'Keefe's musical farce of

No Song, No Supper.

Robin	Mr. HODGKINSON.	William	Mr. ROBBINS.
Endless	" MARTIN.	Margaretta	Mrs. HODGKINSON.
Crop	" PRIGMORE.	Dorothy	" POWNALL.
Frederick	" WEST.	Nelly	" RANKIN.
Thomas	" RYAN.	Louisa	Miss BRETT.

Both of these pieces were long great favorites in New York, and Storace's delightful music of the latter was frequently heard as lately as 1850, but possibly may never be heard again.

Feb. 25th. Mrs. Henry made her first appearance this season as *Violante* in the "Wonder," supported by Mr. Hodgkinson as *Don Felix* ; King, as *Col. Britton* ; and Prigmore, as *Lissardo*. In the afterpiece of the "Agreeable Surprise," Mr. and Mrs. Hodgkinson were the *Lingo* and *Cowslip*.

Feb. 27th, The West Indian.

Belcour	Mr. HODGKINSON.	Major O'Flaherty .	Mr. KING.
Varland	" PRIGMORE.	Charlotte Rusport.	Mrs. HENRY.

March 1st, She Stoops to Conquer ;

Hardcastle	Mr. PRIGMORE.	Tony Lumpkin . . .	Mr. HALLAM.
Young Marlow	" HODGKINSON.	Miss Hardcastle .	Mrs. HENRY.

and The Poor Soldier.

Patrick	Mr. HODGKINSON.	Darby	Mr. PRIGMORE.
Capt. Fitzroy	" WEST.	Norah	Mrs. POWNALL.
Father Luke.	" KING.	Kathleen	" HODGKINSON.

March 5th, *Love in a Village* ; and, never performed here, Colman's excellent farce of *Ways and Means*.

Sir David Dunder	Mr. PRIGMORE.	Paul Peery	Mr. ASHTON.
Random	" HODGKINSON.	Lady Dunder	Mrs. RANKIN.
Scruple	" WEST.	Harriet	Miss BRETT.
Tiptoe	" KING.	Kitty	Mrs. HODGKINSON.

March 8th, The Beaux Stratagem.

Archer	Mr. HODGKINSON.	Mrs. Sullen	Mrs. HENRY.
Almwell	" WEST.	Dorinda	" KENNA.
Scrub	" HALLAM.	Cherry	" POWNALL.

March 11th, The Earl of Essex ;

Essex	Mr. HODGKINSON.	Queen Elizabeth .	Mrs. KENNA.
Burleigh	" KING.	Countess of Rutland	" HENRY.

and The Devil to Pay.

Jobson	Mr. PRIGMORE.	Nell	Mrs. POWNALL.
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March 13th. More Ways than One ; *Bellair*, Mr. Hodgkinson ; and, never performed here, the grand Pantomimical Ballet composed by Delpini, music by Gluck, songs and choruses by Mr. Reeve, entitled

Don Juan, or the Libertine destroyed.

Don Juan	Mr. HODGKINSON.	Sailors	Messrs. WEST, JR., DURANG, &c.
Don Guzman	" HALLAM.	Villagers	" KING, MARTIN, &c.
Don Ferdinand	" WEL.	Cottagers	Mrs. HALLAM, Mrs. KENNA.
Scaramouch	" PRIGMORE.	Banqueting Ladies	" HODGKINSON, Miss BRETT, &c.
Donna Anna	Mrs. HENRY.		
Confidante	" HAMILTON.		
Alguazils	Messrs. ASHTON, WOOLLS, &c.		

March 18th. Never performed here, O'Keefe's comedy of "Wild Oats," or the "Strolling Gentleman," still one of the most popular stock pieces of the stage.

Rover	Mr. HODGKINSON.	Farmer Gammon .	Mr. HAMMOND.
Sir George Thunder	" PRIGMORE.	Lamp	" DURANG.
Harry Thunder	" WEST.	Trap	" ASHTON.
Banks	" HEARD.	Lady Amaranth .	Mrs. HENRY.
John Dory	" KING.	Amelia	" KENNA.
Ephraim Smooth	" HENRY.	Jane	" POWNALL.
Sim	" HALLAM.		

April 8th, The Clandestine Marriage ; and a pantomime called the King of the Genii.

King of the Genii		Mr. WOOLLS.
Harlequin	Mr. MARTIN.	Clown
Pantaloon	" RYAN.	Columbine
		Mrs. KENNA.

April 15th, The West Indian.

Belcour	Mr. HALLAM, JR.	Stockwell (1st time)	Mr. HALLAM.
(His first appearance on this stage.)			

Mr. Mirvan Hallam, called in the bill Mr. Hallam, Jr., inherited but little of his predecessors' talent. He was the son of Lewis Hallam the second, by his first wife, and possessed barely merit enough to be tolerated by his audience. He continued with the company until disabled by the illness which caused his death, Nov. 8th, 1811, aged nearly 40.

The afterpiece on this occasion was Sheridan's farce of "St. Patrick's Day," or the "Scheming Lieutenant," performed for the first time in New York.

Lieut. O'Connor . . .	Mr. HODGKINSON.	Sergeant Trounce . .	Mr. WEST.
Doctor Roxy	" MARTIN.	Lauretta	Mrs. HALLAM.
Justice Credulous . .	" PRIGMORE.	Mrs. Bridget . . .	" HAMILTON.

April 22d, Mrs. Hodgkinson's benefit.

First time here, Reynolds' comedy of

Notoriety;

Nominal	Mr. HODGKINSON.	Saunter	Mr. WEST.
Lord Jargon	" HAMMOND.	James	Mr. WEST, Jr.
Sir Andrew Acid . . .	" HEARD.	Lady Acid . . .	Mrs. HAMILTON.
Col. Hubbub	" PRIGMORE.	Honoria	" HALLAM.
Clairville	" HALLAM.	Sophia Strange-	
Blunder O'Whack . . .	" KING.	ways	" HENRY.

and

The Romp.

Priscilla Tomboy Mrs. HODGKINSON.

May 6th, Mrs. Hamilton's benefit.

The Recefs;

Carlos (his second appearance) Mr. HALLAM, Jr.

Muscato Mr. HALLAM. | Aurora Mrs. HAMILTON.

Dissertation on Hobby-horses, as Squire Groom By Mr. HODGKINSON.

and

Robinson Crusoe.

Crusoe Mr. KING.

May 8th, Mrs. Henry's night.

Alexander the Great.

Alexander	Mr. HODGKINSON.	Statira (1st time) . .	Mrs. HENRY.
Clytus	" HENRY.	Roxana	" KENNA.
Lysemachus	" HALLAM, Jr.	Parisatis	" HALLAM.

Hippisley's scene of the Drunken Man, by Mr. Henry; and, first time in New York, a comic opera, by Henry Bate Dudley, called

The Rival Candidates.

Gen. Worry	Mr. HENRY.	Spy	Mr. PRIGMORE.
Sir Harry Muff	" MARTIN.	Narcissa	Mrs. HODGKINSON.
Byron	" WEST.	Jenny	" RANKIN.

May 13th, Mr. King's benefit.

First time in America, Mrs. Inchbald's play, entitled

Such Things Are.

Twineall	Mr. HODGKINSON.	Elvirus	Mr. MARTIN.
Sultan	" HALLAM, Jr.	Zedan	" KING.
Sir Luke Tremor	" PRIGMORE.	Lady Tremor . . .	Mrs. KENNA.
Haswell	" HALLAM.	Aurelia	" HALLAM.
Lord Flint	" HAMMOND.	Arabella	" HENRY.
Meanright	" WEST.		

"Such Things Are" never gained the popularity of most of Mrs. Inchbald's plays. It was last performed in New York at the Park Theatre, in 1844.

May 17th, Mr. Martin's night.
Such Things Are ;

First time in America, a farce called
Look before you Leap ;

Lucas	Mr. HODGKINSON.	Lawyer	Mr. RYAN.
Duval	" MARTIN.	Lucette	Mrs. HALLAM.
Corporal	" HAMMOND.	Margaret	" KENNA.

and a new pantomime called

Harlequin Fisherman.

Harlequin	Mr. MARTIN.	Magician	Mr. ROBBINS.
Pantaloon	" HEARD.	Servant	" BISSET.
Clown	" RYAN.	Columbine	Miss BRETT.
Lover	" HAMMOND.	Sylph	Mrs. KENNA.

May 20th, Miss Brett's benefit.
A comedy never yet performed, called

The Wedding ;

Commodore Weldon	Mr. HALLAM.	Crackjaw	Mr. WEST.
Quibble	" HODGKINSON.	Toupee	" RYAN.
McSkinflint	" PRIGMORE.	Mrs. Sugarcane	Mrs. RANKIN.
Lovejoy	" MARTIN.	Dinah	" HAMILTON.
O'Banter	" KING.	Julia	" HALLAM.

and

The Agreeable Surprise.

Laura Miss BRETT.

The comedy was the production of Dunlap, and was one of his acknowledged failures, never having been repeated.

Tickets of Miss Brett, at Mr. Hodgkinson's, Ann Street, near Broadway.

May 22d, Mrs. Pownall's benefit.

Never performed in America, Miss Lee's popular comedy,

The Chapter of Accidents.

Woodville	Mr. HODGKINSON.	Jacob Gawky	Mr. HALLAM.
Governor Harcourt	" PRIGMORE.	Miss Mortimer	Mrs. HALLAM.
Captain Harcourt	" MARTIN.	Cecelia	" HENRY.
Lord Glenmore	" KING.	Bridget	" POWNALL.
Grey	" HEARD.	Warner	" HAMILTON.
Vane	" WEST.		

In the course of the evening Mrs. Pownall sang the fine hunting song of "Tally ho!" in character of *Diana*, and the ballad of the "Primrose Girl," which was afterward frequently repeated, by request. The evening's entertainment concluded with the operatic farce of

The Waterman.

Tom Tug	Mr. HODGKINSON.	Mrs. Bundle	Mrs. POWNALL.
Bundle	" ASHTON.	Wilhelmina	" HODGKINSON.
Robin	" PRIGMORE.		

Tickets of Mrs. Pownall at Mr. Gilfert's, 14 Dey Street.

George Gilfert was a popular organist and music teacher of New York, and attached to the orchestra of the theatre. He was the father of the more celebrated Charles Gilfert, the first lessee of the Bowery Theatre.

May 29th, Mr. Ashton's benefit.

The Jealous Wife ;

Mr. Oakley	Mr. HODGKINSON.	Captain O'Cutter . . .	Mr. KING.
Major Oakley	" ASHTON.	Paris	" DURANG.
Charles	" WEST.	Mrs. Oakley	Mrs. POWNALL.
Russett	" PRIGMORE.	Lady Free love	" KENNA.
Lord Trinket	" HAMMOND.	Harriet	" HALLAM.
Sir Harry Beagle	" MARTIN.	Toilet	" HAMILTON.

and

Comus.

Comus	Mr. HODGKINSON.	The Lady	Miss BRETT.
Elder Brother	" MARTIN.	Sabrina	Mrs. RANKIN.
Younger Brother	" HAMMOND.	Euphrosyne	" HODGKINSON.

Bacchanals—Messrs. WOOLLS, ROBBINS, WEST, BISSET, &c.

Bacchantes—Mesdames HALLAM, HAMILTON, &c.

The above cast of the "Jealous Wife" is the first found.

May 31st, Mr. Prigmore's benefit.

First time in America, Mrs. Inchbald's farce of

Animal Magnetism ;

Marquis Delancy	Mr. WEST.	Jeffrey	Mr. MARTIN.
Doct. Mundungus	" PRIGMORE.	Constance	Mrs. HALLAM.
Lafleur	" HODGKINSON.	Lisette	" POWNALL.

First time in America, a farce by the Rev. Henry Knapp, called

Hunt the Slipper ;

Billy Bristle	Mr. PRIGMORE.	Miss Winterbottom . .	Mrs. RANKIN.
Winterbottom	" ASHTON.	Harriet	" KING.
Capt. Clement	" WEST.	[Late Miss BRETT.]	"
Glib	" MARTIN.	Maid	" KENNA.

and, first time in America, the grand serious pantomime, performed with extraordinary success in London, called

The Death of Captain Cook.

Capt. Cook	Mr. HODGKINSON.	Peregrine	Mr. WEST.
Lieutenant	" PRIGMORE.	Koah	" KING.
Terreboon	" ROBBINS.	High Priest	" HEARD.
Oroondo	" MARTIN.	Emal	Mrs. KENNA.

June 3d, Mr. West's benefit.

The Chapter of Accidents ; and Midas.

Midas	Mr. PRIGMORE.	Myra	Mrs. RANKIN.
Apollo	" WEST.	Nysa	" HODGKINSON.
Fan	" KING.	Daphne	" POWNALL.

Tickets of Mr. West, at Mrs. Fortune's, next to the Play House.

This Mrs. Fortune was the mother of the young lady whom Jefferson the comedian married, a few years later.

June 5th, Mr. Henry's benefit.

The Merchant of Venice;

Shylock	Mr. HENRY.	Launcelot	Mr. PRIGMORE.
Gratiano	" HODGKINSON.	Portia (1st time)	Mrs. HENRY.
Bassanio	" MARTIN.	Nerissa	" KENNA.
Antonio	" HALLAM.	Jessica	" HALLAM.

and, first time in America, Macready's farce of

The Irishman in London, or the Happy African.

Murtough Delany	Mr. HENRY.	Cymon	Mr. HALLAM.
Mr. Cullooney	" KING.	Caroline	Mrs. HALLAM.
Capt. Seymour	" WEST.	Louisa	" KENNA.
Edward	" MARTIN.	Cubba	" HAMILTON.
Frost	" HEARD.		

June 7th, Messrs. Durang and Bisset's night.

The Fashionable Lover.

Colin McLeod Mr. BISSET.

concluding with a new miscellaneous comic Pantomimical Entertainment, in grotesque characters, called

The Grateful Lion, or the Lilliputian's Power.

" * * Messrs. Durang and Bisset respectfully inform the public, that the above entertainments are so arranged as to require but a few minutes interval, and notwithstanding their variety, the audience will be dismissed at an early hour; and in order to render this entertainment more worthy of their attention, there's no pains spared in completing the machinery and decorations for this pantomime, and *trusts* it will give particular satisfaction to those ladies and gentlemen who intend honoring the Theatre this night."

"Vivat Respublica."

This was probably the last night of the season.





CHAPTER IX.

John Street Theatre, 1793-4.

THE theatre was re-opened by Messrs. Hallam and Henry on the 13th of November, 1793, with the "Dramatist," and the "Romp," cast as before, with the exception of Mr. Kenna as *Willoughby*, vice Hammond, and of Mrs. Miller, as *Letty* and *Miss La Blond*, who was probably no other than Mrs. Rankin under a new name. On the 20th, Mrs. Melmoth made her first appearance on the American stage as *Euphrasia* in the "Grecian Daughter," with triumphant success, although her great size operated strongly to her prejudice, and nearly turned the feelings of her audience to mirthfulness rather than tears. This lady (who had given readings in New York the previous winter) was the daughter of a respectable farmer, of Surrey, England, and was deceived into a sham marriage while at boarding school, by Mr. Pratt, well known in the literary and theatrical world as Courtney Melmoth, whose assumed name she continued ever after to bear. She played one season at Covent Garden, where she opened as *Roxana*, Oct. 4th, 1774, and one season at Drury Lane, where she first appeared as *Lady Macbeth*, Nov. 25th, 1776. Her greatest triumphs, however, were on the boards of the Edinburgh and Dublin theatres, where she was an acknowledged favorite for many years. No actress of tragedy in New York could at this time at all compete with her, yet she was past the prime of life, and her unfortunate bulk adapted her to a very limited range of parts. In *Lady Macbeth*, *Lady Randolph*, *Alicia*, *Elvira*, *Constance* in "King

John," *Margaret of Anjou*, and other matronly characters, she displayed powers rarely equalled. She was also very effective in comedy, in characters like *Mrs. Rackett*, *Widow Volatile*, &c., and in 1812, played *Mrs. Malaprop* in the Olympic Circus. Age finally compelled her to abandon the stage, and her last years were spent as a teacher of youth. We well recollect her little seminary in Washington Street, near the Albany Basin. Throughout her entire residence in America she sustained an unblemished repute, and won the regard and respect of all who knew her. She died September 28th, 1823, aged seventy-four, and her remains repose in the burying ground of St. Patrick's Cathedral in this city.

Portraits of Mrs. Melmoth as *Roxana* and *Queen Elizabeth* were engraved for Lowndes' edition of British Dramas.

Dec. 7th, Venice Preserved.

Pierre	Mr. HALLAM.	Priuli	Mr. KING.
Jaffer	" HODGKINSON.	Belvidera	Mrs. MELMOTH.

Dec. 13th, first time here, Hannah More's tragedy of Percy.

Percy	Mr. HODGKINSON.	Edrie	Mr. MARTIN.
Earl Douglas	" HALLAM.	Harcourt	" ASHTON.
Lord Raby	" KING.	Elwina	Mrs. MELMOTH.
Sir Hubert	" PRIGMORE.	Birtha	" HALLAM.

Dec. 18th, first time here, Mrs. Inchbald's comedy called

I'll tell you what !

Col. Downright	Mr. HALLAM.	Sir Harry Harmless	Mr. HAMMOND.
Anthony Euston	" HODGKINSON.	Lady Euston	Mrs. HALLAM.
Mr. Euston	" PRIGMORE.	Lady Harriet Cyprus	" KENNA.
Sir George Euston	" ASHTON.	Young Lady	" HODGKINSON.
Charles Euston	" MARTIN.	Bloom	" MILLER.
Major Cyprus	" KING.		

Dec. 26th, Such Things Are.

Twineall	Mr. HODGKINSON.	Arabella	Mrs. MELMOTH.
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And, first time, a trifle written for the purpose of restoring Mrs. Pownall to the stage (after a retirement of many weeks caused by the accidental fracture of her leg) entitled

Needs Must ; or, the Ballad Singers.

Hardwell	Mr. PRIGMORE.	Delia	Mrs. HALLAM.
Anthony	" MARTIN.	Marian	" POWNALL.
Rushbrook	" BERGMAN.		

In this piece Mrs. Pownall appeared on crutches and introduced several favorite ballads. She was not able to perform

in a regular play for many weeks after. Mr. Bergman was a singer, and a late addition to the company, having appeared but once before.

Dec. 28th, Mr. Richards was announced to appear for the first time in New York as *Barbarossa*.

Richards was the assumed designation of Sir Richard Crosby, an Irish baronet, whom reverses of fortune had thrown upon the stage. His height was more than six feet, but his face was inexpressive, and his bearing the reverse of majestic. His manners, however, were those of a gentleman, and as he had the advantage of a good education, his readings were correct if not spirited, and in serious old men, in his latter days, he was always respectable. After the first season or two, he resumed his surname of Crosby, without the prefix of "Sir." He returned to England and died there in 1806.

Jan. 6th, 1794, *The Belle's Stratagem*;

Doricourt	Mr. HODGKINSON.	Hardy	Mr. PRIGMORE.
Flutter	" HALLAM.	Letitia Hardy	Mrs. HODGKINSON.
Sir Geo. Touchwood . .	" KING.	Widow Racket	" MELMOTH.

and, Cymon and Sylvia, with Mr. and Mrs. Hodgkinson.

Jan. 17th, Richard 3d.

Richard	Mr. HODGKINSON.	Prince of Wales . . .	Mr. MARTIN.
Henry 6th	" HENRY.	Tressell	" KING.
Richmond	" HALLAM.	Queen Elizabeth . . .	Mrs. MELMOTH.
Buckingham	" PRIGMORE.	Lady Anne	" HALLAM.

Jan. 18th, *The Belle's Stratagem*;

and, for the first time in America, O'Keefe's comic opera in three acts, called

The Highland Reel.

Shelty	Mr. HODGKINSON.	Capt. Dash	Mr. HAMMOND.
McGilpin	" PRIGMORE.	Laird of Raasay . . .	" KENNA.
Sergt. Jack	" KING.	Laird of Coll	" ASHTON.
Charley	" MARTIN.	Moggy McGilpin . . .	Mrs. HODGKINSON.
Sandy	" BERGMAN.	Jenny	" HALLAM.

For nearly forty years the "Highland Reel" stood second in popularity to no afterpiece on the stock list of the theatre, and *Moggy McGilpin* was a favorite character, not only with Mrs. Hodgkinson, but with Mesdames Oldmixon, Darley, Barnes, Hackett, G. Barrett, Hilson, Blake, Clara Fisher and many others.

Jan. 24th, The Fair Penitent ;

Scioto	Mr. HENRY.	Altamont	Mr. MARTIN.
Horatio	" HODGKINSON.	Calista	Mrs. MELMOTH.
Lothario	" HALLAM.	Lavinia	" HALLAM.

and The Highland Reel—reduced to two acts.

Feb. 3d, Love in a Village.

Madge Mrs. POWNALL,

her first night of resuming her regular duties.

About this time Mrs. Long, who had been the admired Miss Cheer from 1767 to 1773, made her reappearance as *Mrs. Oakley* in the comedy of the "Jealous Wife," dissipating all the pleasant recollections of the few who still bore her in mind.

Feb. 8th, The Mourning Bride ;

Osmyn	Mr. HODGKINSON.	Gonzales	Mr. KENNA.
Manuel	" RICHARDS.	Zara	Mrs. MELMOTH.
Hell	" KING.	Almeria	" LONG.

and The Irishman in London.

Delany Mr. HENRY.

Feb. 8th, for the second time in America, Cumberland's tragedy of

The Carmelite.

St. Valori	Mr. HODGKINSON.	Gyfford	Mr. ASHTON.
Hildebrand	" RICHARDS.	Raymond	" HAMMOND.
De Courcel	" KING.	Fitz Allan	" KENNA.
Montgomery	" MARTIN.	Matilda	Mrs. MELMOTH.

This tragedy was very favorably received, but remained popular only while in the hands of its original performers. *Matilda*, *Lady of St. Valori*, was first represented by Mrs. Siddons, whose brilliant talents made it one of her most effective characters.

Feb. 17th, Macbeth.

Macbeth	Mr. HODGKINSON.	Banquo	Mr. RICHARDS.
Macduff	" HALLAM.	Lady Macbeth	Mrs. MELMOTH.

Feb. 19th, The Chapter of Accidents ;

Woodville	Mr. HODGKINSON.	Cecelia	Mrs. HENRY.
Jacob Gawky	" HALLAM.	Bridget	" POWNALL.

and The Irish Fine Lady.

O'Dogherty	Mr. HENRY.	Mrs. Diggerty	Mrs. HENRY.
Hamilton	" RICHARDS.	Lady Kinnegad	" KENNA.
Count Mushroom	" MARTIN.	Lady Bab Frightful	" MILLER.
Major Gamble	" PRIGMORE.	Katy Farrel	" HALLAM.

Feb. 21st, not performed here in twenty years, Bickerstaff's opera of *Lionel and Clarissa*; or, a *School for Fathers*;

Lionel	Mr. HODGKINSON.	Jenkins	Mr. WOOLLS.
Col. Oldboy	" PRIGMORE.	Clarissa	Mrs. POWNALL.
Sir John Flowerdale	" KING.	Diana	" HODGKINSON.
Harman	" HAMMOND.	Lady Oldboy	" HAMILTON.
Jessamy	" MARTIN.	Jenny	" HALLAM.

and *The Irishman in London.*

Feb. 26th, *Lionel and Clarissa*;

and *Catharine and Petruchio.*

Petruchio	Mr. HODGKINSON.	Catharine	Mrs. LONE.
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Feb. 28th, *Cato*;

Cato	Mr. HALLAM.	Syphax	Mr. ASHTON.
Portius	" HENRY.	Lucius	" KENNA.
Juba	" HODGKINSON.	Decius	" WOOLLS.
Sempronius	" RICHARDS.	Marcia	Mrs. MELMOTH.
Marcus	" MARTIN.	Lucia	" HALLAM.

and *The Highland Reel.*

March 3d, first time on any stage, an operatic spectacle written by Mrs. Hatton (a sister of Mrs. Siddons and the Kembles) entitled *Tammany*; produced with new and brilliant scenery by Charles Ciceri.

Tammany	Mr. HODGKINSON.	Indian Dancers	Messrs. DURANG & MILLER.
Columbus	" HALLAM.	Manana	Mrs. HODGKINSON.
Peres	" KING.	Zulla	" HAMILTON.
Ferdinand	" MARTIN.		
Wegaw	" PRIGMORE.		

Overture and Accompaniments By Mr. HAWITT.

Dunlap pronounces the piece a "melange of bombast." Mr. Ciceri, whose name first appears in our records, in connection with the scenery of this spectacle, was a native of Milan, whose life and adventures would fill a volume. He was long the artist of the establishment, and was a most excellent machinist. "He was a man of exemplary habits, active mind, quick discernment, fertile in resources, and firm in purpose." He became at length an importer of French merchandise, and finally retired with a handsome competence to his native Italy.

March 12th, *The Irish Widow.*

Widow Brady Mrs. WILSON (her first appearance.)

March 14th, a tragedy, written by Shakespeare, called *Julius Cæsar*;—"with the death of Brutus and Cassius at the Battle of

Philippi, and the remarkable orations of Brutus and Antony, over the Body of Cæsar."

Julius Cæsar	Mr. RICHARDS.	Metellus Cimba	Mr. RYAN.
Marc Antony	" HODGKINSON.	Lucius	" BERGMAN.
Brutus	" HALLAM.	Cinna	" PRIGMORE.
Cassius	" HENRY.	Marcellus	" BISSET.
Octavius	" MARTIN.	Titinius	" DURANG.
Qasca	" KING.	Lucilius	" WEST.
Treborius	" WOOLLS.	Artimedorus	" O'REILLY.
Pindarus	" HAMMOND.	Portia	Mrs. MELMOTH.
Decius Brutus	" ASHTON.	Calphurnia	" HALLAM.

This is the first cast of "Julius Cæsar" found in New York.

March 17th, Tamerlane.

Tamerlane	Mr. HODGKINSON.	Axalla	Mr. MARTIN.
Bajazet	" HALLAM.	Arpasia	Mrs. MELMOTH.
Moneses	" KING.	Sellma	" HALLAM.

March 26th, first time in twenty years, The Beggars' Opera, (with alterations).

Macheath	Mr. HODGKINSON.	Polly	Mrs. HODGKINSON.
Peachum	" PRIGMORE.	Lucy	" POWNALL.
Lockit	" ASHTON.	Mrs. Peachum	" MILLER.
Filch	" MARTIN.	Mrs. Coaxer	" HAMILTON.
Mat o' the Mint	" KING.	Mrs. Slammekin	" WILSON.

James Hewitt was at this time leader of the orchestra, a position that he filled most acceptably. His son was afterwards a popular music dealer in this city, and an officer in the Mexican War.

March 31st, The Beggars' Opera ;
and Crows Purposes.

Chapeau	Mr. HALLAM.	Grub	Mr. PRIGMORE.
Robin	" MARTIN.	Mrs. Grub	Mrs. LONG.

April 9th, never performed in America, O'Keefe's comedy, called The World in a Village.

Doct. Grigsby	Mr. HODGKINSON.	Jack	Mr. BERGMAN.
Jollyboy	" HALLAM.	Hedgeworth	" HAMMOND.
Alebut	" PRIGMORE.	Briers	" WOOLLS.
Charles Willows	" KING.	Willows	" HEARD.
William Bellvue	" MARTIN.	Louisa	Mrs. HENRY.
Capt. Mullenshack	" RICHARDS.	Maria	" HALLAM.
Sir Henry Check	" ASHTON.	Mrs. Alebut	" POWNALL.
Capt. Vansluisen	" RYAN.	Mrs. Bellvue	" KENNA.

Although revived on several occasions, this comedy has proved but moderately successful.

April 15th, Mrs. Henry's night.

First time in America, Colman's celebrated drama called The Surrender of Calais ;

Eustache de St. Pierre	Mr. HENRY.	Sir Walter Mauny	Mr. WOOLLS.
La Gloire	" HODGKINSON.	Sergeant	" PRIGMORE.
Ribbemont	" MARTIN.	1st Carpenter	" HALLAM.
John de Vienne	" RICHARDS.	Old Man	" HEARD.
O'Carroll	" KING.	Queen Philippa	Mrs. HALLAM.
King Edward 3d	" HAMMOND.	Julia	" HENRY.
John D'Arie	" ASHTON.	Madelon	" HODGKINSON.

and Inkle and Yarico.

Inkle	Mr. KING.	Trudge	Mr. HALLAM.
Sir C. Curry	" HENRY.	Yarico	Mrs. HALLAM.

St. Pierre was the last new character portrayed by Mr. Henry, and he is said never to have appeared to better advantage.

April 24th, first time on any stage, a tragedy by William Dunlap, entitled

The Fatal Deception; or, the Progress of Guilt;

Earl of Leicester	Mr. HALLAM.	Howard	Mr. MARTIN.
Henry Cecil	" HODGKINSON.	Elwina	Mrs. HODGKINSON.
Dudley Cecil	" KING.	Matilda	" MELMOTH.
Edred	" RICHARDS.		

and a farce in continuation of the "Highland Reel," entitled *Shelty's Travels*,—also written by Dunlap.

Shelty Mr. HODGKINSON.

The tragedy was the first written in America and produced in a regular theatre by professional actors. It was afterwards played and published under the title of "Lord Leicester."

April 26th, Mr. Ashton's benefit.

First time in New York, Mrs. Inchbald's comedy of

Every One has his Fault;

Lord Norland	Mr. RICHARDS.	Hammond	Mr. DURANG.
Sir Robert Ramble	" MARTIN.	Edward	A YOUNG GENT.
Capt. Irwin	" HODGKINSON.	Lady Elinor Irwin	Mrs. MELMOTH.
Placid	" HALLAM.	Mrs. Placid	" POWNALL.
Solus	" PRIGMORE.	Miss Wooburn	" HALLAM.
Harmony	" ASHTON.	Miss Spinster	" HAMILTON.

Masonic Ode—Music composed by HEWITT,

Sung by Messrs. RICHARDS, PRIGMORE, BERGMAN and ROBBINS.

and No Song, No Supper.

April 28th, Mrs. Pownall's night.

A comedy never performed in America, called

Liberty Restored; or, All's Right at Last;

A la Grecque	Mr. HODGKINSON.	Ismael	Mr. HAMMOND.
Ibrahim	" KING.	Old Man	" HEARD.
Mustapha	" MARTIN.	Son	" WEST.
Azim	" PRIGMORE.	Alexina	Mrs. MELMOTH.
Selim	" BERGMAN.	Lauretta	" HAMILTON.
Orloff	" HALLAM.	Fatima	" WILSON.
Muley	" ASHTON.	Paulina	" POWNALL.

and, first time in America, Dibdin's comic operetta called

The Wedding Ring.

Zerbino	Mr. PRIGMORE.	Lisetta	Mrs. POWNALL.
Pandolfo	" RICHARDS.	Margaretta	" HODGKINSON.
Henrico	" KING.		

Tickets as usual, "and at Mrs. Pownall's, second house, right hand side, down Murray Street."

April 29th, Mrs. Hodgkinson's night.

Never performed in America, McNally's comic opera called

Robin Hood; or, Love in Sherwood Forest;

Robin Hood	Mr. KING.	Allan-a-Dale	Mr. ASHTON.
Little John	" PRIGMORE.	Clorinda	Mrs. HODGKINSON.
Baron Fitzherbert	" RICHARDS.	Angelina	" POWNALL.
Edwin	" BERGMAN.	Stella	" HALLAM.
Ruttkin	" HODGKINSON.	Annette	" WILSON.
Will Scarlet	" MARTIN.		

with The Lyar.

Young Wilding Mr. HODGKINSON.

May 3d, Mrs. Melmoth's benefit.

Southern's tragedy of Isabella;—(probably first time in New York;)

Biron	Mr. HODGKINSON.	Sampson	Mr. PRIGMORE.
Count Baldwin	" RICHARDS.	Pedro	" WEST.
Carlos	" KING.	Child	Mrs. POWNALL.
Villero	" HALLAM.	Isabella	Mrs. MELMOTH.
Belford	" HAMMOND.	Nurse	" HAMILTON.

and, first time here, Bickerstaff's farce of

The Sultan.

Solyman	Mr. RICHARDS.	Elmira	Mrs. HALLAM.
Osmyn	" PRIGMORE.	Ismena	" POWNALL.
		Roxalana	" MELMOTH.

Mrs. Melmoth's acknowledged tragic merit did not shield her from ridicule for undertaking the girlish and romping *Roxalana*.

May 5th, Mrs. Hallam's benefit.

Never acted in America, Reynolds' comedy called

How to grow Rich;

Pave	Mr. HODGKINSON.	Plainly	Mr. HAMMOND.
Hippy	" HALLAM.	Smalltrade	" PRIGMORE.
Latitat	" MARTIN.	Lady Henrietta	Mrs. HALLAM.
Warford	" KING.	Rosa	" HODGKINSON.
Sir Thos. Roundhead	" RICHARDS.	Miss Dazzle	" WILSON.
Sir Charles Dazzle	" ASHTON.	Betty	" HAMILTON.

Recitation—"Shelah's Voyage to America, with her Lamentation for the Loss of her Cow." Mrs. MELMOTH.

and The Highland Reel.

Tickets as usual, and of Mrs. Hallam, 18 John Street.

May 7th, Mr. Henry's benefit.

Jane Shore;

Hastings	Mr. HODGKINSON.	Belmour	Mr. MARTIN.
Gloster	" HALLAM.	Jane Shore	Mrs. HENRY.
Dumont	" HENRY.	Alicia	" MELMOTH.

and, never performed, a comedy called *The Guardians Outwitted*, altered from Mrs. Centlivre's *Bold Stroke for a Wife*.

Col. Feignwell	Mr. HALLAM.	Tradelove	Mr. KING.
Periwinkle	" PRIGMORE.	Simon Pure	" WOOLLS.
Obadiah Prim	" HENRY.	Anna Lovely	Mrs. HENRY.
Freeman	" MARTIN.	Mrs. Prim	" HAMILTON.
Sir Philip Modelove	" ASHTON.	Betty	" KENNA.

"Mr. Henry respectfully informs the public, the comedy of the *Bold Stroke for a Wife* has repeatedly been applied for, but from the vein of licentiousness that ran through it, in common with other productions of the beginning of this century, it was thought improper to be brought forward. He has at length, with great care and attention, altered and reduced it to two acts; and while sufficient is retained to render it one of the most laughable entertainments on the stage, he pledges himself that everything has been carefully expunged which could give offence to Morality, or force a blush from the cheek of Modesty.

"Vivat Respublica."

This was probably the last appearance on the stage of Mr. and Mrs. Henry, as we find their names no longer in the bills. Henry was entirely superseded in popular favor by Hodgkinson, and his wife was eclipsed in tragedy by Mrs. Melmoth, in opera by Mrs. Pownall and Mrs. Hodgkinson, and in the comedy of high life was nearly, if not quite, equaled by Mrs. Hallam. Finding themselves thus fallen in public estimation, Mr. Henry parted with his interest in the Old American Company for \$10,000, and at the end of the season retired from the concern. His death and that of his wife occurred soon after. Their residence in New York was for many years at No. 5 Fair Street—now Fulton Street—east of Broadway.

May 12th, Mr. King's night.

A comedy by O'Keefe (never acted here) called the

Young Quaker; or, the Fair American;

Young Sadboy	Mr. HODGKINSON.	Lounge	Mr. WEST.
Old Sadboy	" RICHARDS.	Twig	" DURANG.
Chronicle	" PRIGMORE.	Lady Rounceval	Mrs. MILLER.
Capt. Ambush	" MARTIN.	Dinah Primrose	" HALLAM.
Spatterdash	" KING.	Araminta	" HODGKINSON.
Clod	" HALLAM.	Pink	" POWNALL.
Shadrach	" HAMMOND.	Judith	" HAMILTON.
Malachi	" WOOLLS.	Mrs. Millefleur	" KENNA.

and Robinson Crusoe.

"Tickets as usual, and of Mr. King, Wall Street near Broadway."

May 19th, Mr. Martin's night.

Never performed in America, a comedy written by Mrs. Cowley, called

A Bold Stroke for a Husband ;

Don Julio	Mr. HODGKINSON.	Victoria	Mrs. WILSON.
Don Vincentio	" MARTIN.	Olivia	" HALLAM.
Don Caesar	" PRIGMORE.	Laura	" KENNA.
Don Carlos	" KING.	Minette	" POWNALL.
Don Garcia	" HAMMOND.	Marcella	" HAMILTON.
Gasper	" RICHARDS.	Sancha	" LONG.

Flora ; or, Hob in the Well ;

Hob	Mr. HALLAM.	Roger	Mr. PRIGMORE.
Dick	" MARTIN.	Flora	Mrs. KENNA.

and a new pantomime, called

Trick upon Trick ; or, Harlequin Shepherd.

"Tickets of Mr. Martin, No. 14, facing the Theatre."

May 23d, Mrs. King's night.

The Beggars' Opera ;

Macheath	Mr. KING.	Polly	Mrs. POWNALL.
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and Mrs. Inchbald's comedy (probably for the first time) called

The Midnight Hour.

Marquis	Mr. HODGKINSON.	Ambrose	Mr. WEST.
General	" RICHARDS.	Julia	Mrs. WILSON.
Nicholas	" PRIGMORE.	Flora	" POWNALL.
Sebastian	" MARTIN.	Cicely	" HAMILTON.
Matthias	" HAMMOND.		

May 28th, Mrs. Long's night.

The Gamester ;

Beverly	Mr. HODGKINSON.	Lewson	Mr. HALLAM.
Stukely	" KING.	Mrs. Beverly	Mrs. MELMOTH.

and Animal Magnetism.

Tickets of Mrs. Long, No. 39 Liberty Street.

June 2d, Mr. Hallam's night.

The New Peerage ;

Vandercrab	Mr. HALLAM.	Lady Charlotte	Mrs. MELMOTH.
Charles	" HODGKINSON.	Miss Harley	" HALLAM.

The Poor Soldier ;

Patrick	Mr. HODGKINSON.	Norah	Mrs. WILSON.
Darby	" HALLAM.	Kathleen	" POWNALL.

and Harlequin Collector.

June 4th, Mr. Prigmore's night.

A musical, historical play, in three acts, for this night only,
called The Patriot ; or, Liberty Asserted ;

The Overture and Songs By Mr. HEWITT.

William Tell	Mr. HODGKINSON.	Provost	Mr. ASHTON.
Welchdale	" PRIGMORE.	1st Bowman	" WEST.
Edwald	" KING.	Austrian Soldier	" HAMMOND.
Grisler	" RICHARDS.	Serena	Mrs. WILSON.
Werner	" HALLAM.	Lucella	" KENNA.
Lieutenant	" MARTIN.	Marina	" MELMOTH.

The Guardians Outwitted ;

Obadiah Prim Mr. PRIGMORE. | Anna Lovely Mrs. HALLAM.

and a pantomime, for this night only, called

Nootka Sound.

Capt. Douglas	Mr. PRIGMORE.	Don Gusman	Mr. KING.
Sam Stern	" ROBBINS.	Don Frederick	" MARTIN.
Tom Grog	" WOOLLS.	Alknomook	" WEST.
Lieutenant	" BERGMAN.	Wampumpoo	" MILLER.

June 7th, Mr. Heard's benefit.

"Mr. Heard most respectfully informs the public in general, that a long series of illness prevents him the happiness of appearing before his friends—even on his benefit night. He therefore solicits that kind patronage which the Benevolent will ever shew Infirmary, and which at present he cannot claim, except from long service and sincere gratitude."

The Rivals ;

Bob Acres	Mr. HODGKINSON.	Lydia Languish	Mrs. HALLAM.
Capt. Absolute	" HALLAM.	Julia	" MELMOTH.

Collins' Ode on the Passions By Mrs. MELMOTH.

and

The Devil to Pay.

June 11th, Mrs. Wilson, and Messrs. Miller, Bergman and Durang's benefit.

The Patriot ;

A comic opera, called Patrick in Prussia ; or, Love in a Camp ;—
being the second part of the Poor Soldier ;

Capt. Patrick	Mr. KING.	Quiz	Mr. BERGMAN.
Marshal Fehrbellin	" ASHTON.	Adjutant	" HAMMOND.
Rupert	" WOOLLS.	Mabel Flourish	" MARTIN.
Father Luke	" RICHARDS.	Flora	Mrs. WILSON.
Darby	" PRIGMORE.	Norah	" POWWALL.

and a ballet, called

The Huntress ; or, Tammany's Frolics.

Tammany Mr. ASHTON. | Huntress Mrs. WILSON.

Dancers and Hunters—Messrs. DURANG, MILLER, WEST, &c.

June 20th, Meffrs. Woolls' and Richards' night.

Burgoyne's comedy of

The Heirefs;

Clifford	Mr. HODGKINSON.	Prompt.	Mr. WOOLLS.
Sir Clement Flint	" RICHARDS.	Lady Emily	Mrs. HALLAM.
Lord Gayville	" MARTIN.	Miss Alscrip	" POWELL.
Alscrip	" PRIGMORE.	Miss Alten	" HODGKINSON.
Blandish	" ASHTON.	Mrs. Blandish	" MILLER.
Rightly	" KING.	Tiffany	" WILSON.

and

No Song, No Supper.

The season, which had been an unusually prosperous one, and remarkably prolific in new and important pieces, did not terminate until the 28th of June.





CHAPTER X.

John Street Theatre, 1794-5—Ricketts' Amphitheatre.

MESSRS. Hallam and Hodgkinson, the new partners in the management of the Old American Company, reopened the theatre in John Street on the evening of December 15th, 1794. Harmony, however, did not prevail in their councils. Hodgkinson was exacting, monopolizing, and imperious in his actions and deportment. A consciousness of being the all-engrossing favorite of the public rendered him almost unbearable. Hallam, on the contrary, whose waning abilities had already been perceived by the public, was jealous and envious in the highest degree of his partner's more favorable position, and in an underhanded way frequently endeavored to lower him in public estimation. During the entire period of their connection, discord reigned supreme in the theatre. The company engaged for the season (from which Mr. and Mrs. Henry, Mr. and Mrs. Kenna, Mrs. Long, and Messrs. Heard, Hammond, Bisset and West had retired) consisted of Messrs. Hodgkinson, Hallam, King, Richards, Martin, Prigmore, Marriott, Munto, Ashton, Woolls, Carr, Hallam, Jr., Berwick, Durang, Nelson, Lee, Leonard, Miller, McKnight, Solomons, Humphreys, and Ryan (the prompter), with Mesdames Melmoth, Pownall, Hodgkinson, Hallam, Marriott, Solomons, Wilson, Miller, Hamilton, King, and Durang, Madame Gardie, and Misses Chaucer, Harding, and Solomons. Mr. Faulkner was still treasurer, and Mr. Hewitt leader of the orchestra, which was the best yet heard in New York. Performances were usually given only on Mondays, Wednesdays and Fridays, though occasionally another evening was added.

The opera of "Love in a Village" was presented on the opening night, with the first appearance in New York of Mr. Carr as *Young Meadows*, Mr. Munto as *Eustace*, and Mrs. Solomons as *Lucinda*; with the support of Hodgkinson as *Hawthorn*, Hallam as *Hodge*, Mrs. Hodgkinson as *Rosetta*, and Mrs. Pownall as *Margery*. In the after-piece of "The Liar," Mr. Hodgkinson personated *Young Wilding*, and Miss Chaucer made her *début* as *Miss Grantham*.

To the bottom of the bill was appended the following notice:

"Box 8s. Pit 6s. Gallery 4s.

"Places in the Boxes may be taken of Mr. Faulkner every day at the Box Office, from Ten to Twelve A. M., and on the days of performance from Three to Five P. M., where also Tickets may be had, and at Mr. Gaine's Book Store at the Bible, in Hanover Square. The doors will be opened a quarter after Five, and the curtain drawn up precisely a quarter after Six o'clock.

"* * * Ladies and Gentlemen will please to send their servants at 5 o'clock to keep places. Vivat Respublica."

Mr. Munto, Mrs. Solomons and Miss Chaucer were nearly worthless additions to the company, and Mr. Benjamin Carr, whose voice was pleasing, and who had a competent knowledge of music, possessed no attractions as an actor, and was merely acceptable as a skillful singer. He soon left the stage, and became an eminent teacher of his art, principally in Philadelphia, where he died in 1836.

Dec. 17th,

Venice Preserved.

Pierre Mr. MARRIOTT [from Edinburgh, his first appearance.]
Jaffier Mr. HODGKINSON. | Belvidera. . . . Mrs. MELMOTH.

Mr. Marriott's performance received little applause, and he soon subsided into a lower range of parts.

Dec. 19th. First night of a grand serious pantomime (music by Pellesier) entitled "Sophia of Brabant," with the *début* in New York of Madame Gardie as the heroine, who was received with unbounded applause. The critics of the day pronounced her face, figure and action enchanting, and her appearance

and manners as prepossessing beyond any example on our stage. Madame Gardie was the wife of a musician in the orchestra, who was the son of a wealthy nobleman of Rochelle. He had been discarded by his father for his connection with the lady, who was an accomplished actress and vocalist, as well as a dancer and pantomimist. Seeking refuge in St. Domingo, they were obliged, on the insurrection of the blacks there, to fly to America, where, for a time, the wife's exertions principally procured them a competent support. On the excision of the *ballet* establishment from the theatre, their resources became greatly reduced, and he resolved on returning to France, where his father was now willing to receive him, but his wife refused to accompany him, a separation being agreed on, but whether for a temporary period or in perpetuity is unknown. This seems to have driven the wretched man to madness, and in his desperation he murdered the woman he appears to have adored, and killed himself. These events occurred in the year 1798, in a house situated on the corner of Pearl and Broad Streets. Dunlap gives many additional details, and describes Gardie as reserved and melancholy, but of exemplary habits as a husband, a father and a man.

Dec. 22d, never acted here, Garrick's alteration of Wycherly's Country Wife, entitled

The Country Girl.

Moody	Mr. HODGKINSON.	Will	Mr. MILLER.
Sparkish	" MARTIN.	Peggy	Mrs. HODGKINSON.
Barcourt	" MARRIOTT.	Althea	" SOLOMONS.
Belville	" HALLAM, JR.	Lucy	" POWNALL.

Dec. 24th, The Carmelite ;
with the first performance here of Dibdin's musical farce, called

The Quaker.

Lubin Mr. NELSON [his first appearance.]

Steady	Mr. KING.	Gillian	Mrs. HODGKINSON.
Easy	" ASHTON.	Floretta	" SOLOMONS.
Solomon	" HODGKINSON.	Cecily	" MILLER.

Dec. 26th. The School for Wives. A Sea Song by Mr. Solomons, his first appearance. Concluding with the first performance in New York of the still popular afterpiece written

by Morton, entitled *The Children in the Wood*. The accompaniments and additional songs by Mr. Carr. The original music by Dr. Arnold.

Walter	Mr. HODGKINSON.	The Children.	{ Miss HARDING.
Lord Alford	" CARR.		" SOLOMONS.
Sir Rowland	" MARRIOTT.	[Their first appearance.]	
Apathy	" NELSON.	Lady Helen	Mrs. SOLOMONS.
Gabriel	" MARTIN.	Josephine.	" HODGKINSON.
Oliver	" LEE.	Winifred	" HAMILTON.

It proved the most popular production of the season, and was repeated many times. Miss Harding was a ward of Hodgkinson, and at the time appeared an innocent, blue-eyed, lovely child. She became a pleasing actress in light characters, was afterwards known as Mrs. G. Marshall, and ultimately became Mrs. Clark—a popular personator of old women in the Boston and southern theatres.

Jan. 1st, 1795, *The Rival Queens*;

Alexander	Mr. HODGKINSON.	Roxana	Mrs. MELMOTH.
Lysemachus	" HALLAM, JR.	Statira.	" MARRIOTT.
Clytus	" MARRIOTT.	Parisatis	Miss CHAUCER

and *Harlequin's Animation* ; or, *Triumph of Mirth*.

Harlequin	Mr. MARTIN.	Gladiator	Mr. KING.
Clown	" HODGKINSON.	Mirth	Mrs. SOLOMONS.
Pantaloon	" ASHTON.	Pantalina	" HAMILTON.
Lover	" DURANG.	Columbine	Mad. GARDIE.

Mrs. Marriott, who personated *Statira*, was a young and pretty woman, but, like her husband, of little value as an artist.

Jan. 2d, *The Country Girl* ;

and *The Children in the Wood*.

In the latter, by request, Mrs. Melmoth appeared as *Lady Helen*, a character she retained to the end of the season.

Jan. 7th, Never acted here, Cobb's opera of

The Haunted Tower ;

Music by STORACE. Accompaniments by Mr. PELLISIER.

Lord William	Mr. HODGKINSON.	Robert.	Mr. NELSON.
Baron of Oakland.	" KING.	Lewis	" BERWICK.
Edward	" MARTIN.	Lady Elinor	Mrs. POWNALL.
Charles	" CARR.	Adela	" HODGKINSON.
Hugo	" RICHARDS.	Cicely	" SOLOMONS.
De Courcy	" HALLAM, JR.	Maud	" HAMILTON.

and *The Midnight Hour*.

Marquis	Mr. HALLAM, JR.	Julia	Mrs. MARRIOTT.
Nicholas	" HALLAM.	Flora	" POWNALL.

January 14th. *Macbeth* was revived with unusual care, with Locke's music, and new scenery by Ciceri. Selections of Scotch music, arranged by Mr. Carr, were given between the acts.

Macbeth	Mr. HODGKINSON.	Fleance	Miss HARDING.
Duncan	" RICHARDS.	Apparition	" SOLOMONS.
Macduff	" HALLAM.	1st Assassin	Mr. LEE.
Malcolm	" MARTIN.	Hecate	" WOOLLS.
Donalbain	" MILLER.	1st Witch	Mrs. HAMILTON.
Lenox	" KING.	2d Witch	Mr. NELSON.
Seyward	" MUNTO.	3d Witch	" BERWICK.
Seyton	" ASHTON.	Lady Macbeth	Mrs. MELMOTH.

The Witches' Dance was led by Madame Gardie and Mr. Durang; and the whole strength of the company, principals included, was embodied in the vocal parts.

January 26th, Holcroft's comedy of *Love's Frailties*.—(Announced in the bills as the finest production since *The School for Scandal*.)

Craig Campbell	Mr. HALLAM.	Lady Fancourt	Mrs. HALLAM.
Muscadel	" HODGKINSON.	Lady Louisa	" MARRIOTT.
Sir Gregory Oldwort	" PRIOMORE.	Paulina	" HODGKINSON.
Seymour	" MARRIOTT.	Nanette	" POWNALL.
James	" MARTIN.	Mrs. Wilkins	" MILLER.

February 16th, first performance of Dunlap's tragedy called *Fontainville Abbey*, taken from Mrs. Radcliff's *Romance of the Forest*.

Marquis	Mr. KING.	Madame Lamotte	Mrs. MELMOTH.
Lamotte	" HODGKINSON.	Adeline	" HODGKINSON.
Peter	" RICHARDS.		

It was favorably received, but its career was a short one.

February 18th, *Wild Oats*;

and Prince Hoare's farce of *The Prize*, with the admired music of Storace.

Dr. Lenitive	Mr. HODGKINSON.	Juba	Mr. CARR.
Heartwell	" HALLAM, JR.	Mrs. Caddy	Mrs. MILLER.
Caddy	" ASHTON.	Caroline	" POWNALL.
Label	" MARTIN.		

"*The Prize*" has continued a favorite afterpiece until quite lately, and Harwood, Jefferson, Spiller, Placide, Browne, and Master Burke, have delighted in the character of the *Doctor*, while *Caroline* was no less a favorite with the general run of singing actresses.

February 25th, never performed here, Cumberland's comedy called *The Jew*; or, the Benevolent Hebrew;

Sheva	Mr. HODGKINSON.	Saunders	Mr. ASHTON.
Sir Stephen Bertram	" RICHARDS.	Eliza Ratcliff	Mrs. HALLAM.
Frederick Bertram	" FAWCETT.	Mrs. Ratcliff	" HAMILTON.
Charles Ratcliff	" MARTIN.	Dorcas	" MILLER.
Jabal	" HALLAM.	Mrs. Goodison	Miss CHAUCER.

and *The Rival Candidates*.

Gen. Worry	Mr. RICHARDS.	Narcissa	Mrs. HODGKINSON.
Biron	" CARR.	Jenny	" POWNALL.

"*The Jew*" was for forty years a popular play, and *Sheva*

a character attempted by our most prominent comedians. Its last representative, that we remember, was Professor J. W. S. Hows, in 1835.

Mr. Fawcett, who made his appearance as *Frederick Bertram*, was a young man who had opened in the tragedy of "Mahomet" a few nights before. He possessed no distinguishing merit.

March 2d, The Gamester;

Beverly	Mr. HODGKINSON.	Mrs. Beverly	Mrs. MELMOTH.
Lewson	" MARRIOTT.	Charlotte	" MARRIOTT.

and the new musical farce of *The Purse*.

Will Steady	Mr. HODGKINSON.	Theodore	Mr. FAWCETT.
Baron	" RICHARDS.	Page	Miss HARDING.
Edmund	" CARR.	Sally	Mrs. HODGKINSON.

Mr. and Mrs. Hodgkinson secured for this farce the same popularity in New York that Bannister and Mrs. Bland gained for it in London.

March 9th. Mrs. Spencer made her first appearance in New York as *Juliet*, with slight success. She was more favorably received on the 13th, when she appeared as *Lady Henrietta*, in "How to Grow Rich." On the latter evening Mrs. Hatton's opera (so called) of "America Discovered," or "Tammany the Indian Chief," reduced to two acts, was revived, with Hodgkinson as *Tammany*, Hallam as *Columbus*, and Mrs. Hodgkinson as *Manana*.

March 16th, never performed here, Waldron's comedy entitled,

Heigho for a Husband!

Justice Rackrent	Mr. PRIGMORE.	Maria	Mrs. SPENCER.
Timothy	" HALLAM.	Charlotte	" MARRIOTT.
Frank	" MARTIN.	Dorothy	" POWNALL.
Squire Edward	" HALLAM, JR.	Mrs. Millolack	" MILLER.
Gen. Fairlove	" MARRIOTT.		

and

The Highland Reel.

March 20th, Every One Has His Fault;
and, first time here, a grand serious Pantomime, entitled
La Forêt Noire.

La Terreur	Mr. HODGKINSON.	Peasant	Mr. WOOLLS.
Geronte	" HALLAM.	Adolphus	Miss HARDING.
Lauridan	" KING.	Lucille	Mad. GARDIE.
Abbe	" MARTIN.	Confidante	Mrs. HAMILTON.

March 21st, George Barnwell;

George Barnwell	Mr. MARTIN.	Millwood	Mrs. MARRIOTT.
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and the farce of *The Spoiled Child*, written by Prince Hoare.

Little Pickle		Miss HARDING.	
Old Pickle	Mr. PRIGMORE.	Maria	Miss CHAUCKER.
Tag	" MARTIN.	Miss Pickle	Mrs. HAMILTON.
John	" LEE.	Susan	" WILSON.
Thomas	" DURANG.	Margery	" MILLER.

This is the first cast found of this still favorite farce, by which it would seem that Miss Harding was the earliest representative here of the mischievous urchin, (originally played in London by Mrs. Jordan) and successfully followed by Miss Fontenelle, Mrs. Jones, Mrs. Poe, Mrs. Young, Mrs. Barnes, Miss Clara Fisher, Miss Watson, Kate Bateman, and innumerable others, none of whom, probably, have surpassed, if equaled, the excellence of Clara Fisher, now Mrs. Maeder.

March 27th, King Lear ;

Lear	Mr. HALLAM.	Burgundy	Mr. ASHTON.
Edgar	" HODGKINSON.	Gentleman Usher	" MARTIN.
Edmund	" HALLAM, Jr.	Peasant	" WOOLLE.
Kent	" PRIGMORE.	Cordelia	Mrs. HALLAM.
Gloster	" RICHARDS.	Regan	" MARRIOTT.
Albany	" MARRIOTT.	Goneril	" HAMILTON.
Cornwall	" FAWCETT.	Aranthe	Miss CHAUVER.

and Murphy's elegant petit-comedy, entitled
Three Weeks After Marriage.

Sir Charles Rackett	Mr. HODGKINSON.	Lady Rackett	Mrs. HALLAM.
Druggett	" PRIGMORE.	Mrs. Druggett	" MILLER.
Lovelace	" MARTIN.	Nancy	" KING.
Woodley	" KING.	Dimity	" POWNALL.

Still occasionally revived, and always with applause.

April 15th, The Duenna ;

Don Jerome	Mr. RICHARDS.	Isaac Mendoza	Mr. PRIGMORE.
Ferdinand	" HODGKINSON.	Lopez	" MARTIN.
Carlos	" NELSON.	Clara	Mrs. HODGKINSON.
Antonio	" CARR.	Louisa	" POWNALL.
Father Paul	" KING.	Margaret	" MILLER.

with the Busy Body, reduced to two acts.

Marplot	Mr. HALLAM.	Charles	Mr. MARTIN.
Sir George Alrey	" HALLAM, Jr.	Miranda	Mrs. HALLAM.
Sir Francis Gripe	" PRIGMORE.	Patch	" HAMILTON.

April 20th, Mr. Hodgkinson's benefit.

Never performed here, a celebrated comedy by Mrs. Cowley, called
The School for Greybeards ;

Don Henry	Mr. HODGKINSON.	Antonia	Mrs. HODGKINSON.
Don Alexis	" HALLAM.	Seraphina	" HALLAM.
Don Gaspar	" PRIGMORE.	Rachel	" POWNALL.
Don Octavio	" MARTIN.	Viola	" MARRIOTT.
Don Sebastian	" HALLAM, Jr.	Clara	" KING.
Peter	" ASHTON.	Carlotta	" MILLER.

Shelty's Travels—Written by Dunlap, and related by Mr. HODGKINSON.

and No Song, No Supper.

April 22d, Mr. Carr's benefit.

The Highland Reel ;

Shelty	Mr. HODGKINSON.	Sandy	Mr. CARR.
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Pantomimic Interlude entitled Poor Jack, with New Music, and an Overture compiled from Naval Melodies, by Mr. Carr.

Poor Jack	Mr. DURANG.	Landlady	Mr. LEE.
Ben Bobstay	" MUNTO.	Orange Girl	Mrs. GARDIE.

and Children in the Wood.

April 24th, Mrs. Hodgkinson's benefit.

A comedy (never acted here) called Know Your Own Mind, "written by Mr. Murphy, and esteemed equal to any production of this century, The School for Scandal not excepted."

Dashwood	Mr. HODGKINSON.	Charles	Mr. KING.
Millamour	" HALLAM, JR.	Robert	" MUNTO.
Sir John Millamour	" RICHARDS.	Lady Bell	Mrs. HODGKINSON.
Bygrove	" PRIGMORE.	Lady Jane	" MARRIOTT.
Capt. Bygrove	" FAWCETT.	Miss Neville	" HALLAM.
Malvil	" MARRIOTT.	Mrs. Bromley	" HAMILTON.
Sir Harry Lovewit	" MARTIN.	Madame Larouge	" POWNALL.

The comedy was brilliantly successful, and for many years retained great popularity; and it is remarkable that, notwithstanding its extraordinary merit, it has been so long left to sleep undisturbed, its last performance that we remember having been at the Park, in 1838, with Charles Mathews and Madame Vestris.

April 27th, Mrs. Hallam's benefit.

Never acted here, Cumberland's comedy of The Natural Son ;

Sir Jeffrey Latimer	Mr. RICHARDS.	Dumps	Mr. PRIGMORE.
Blushenly	" HODGKINSON.	David	" ASHTON.
Major O'Flaherty	" KING.	Lady Paragon	Mrs. HALLAM.
Jack Hastings	" HALLAM.	Miss Phoebe Latimer	" HAMILTON.
Rueful	" MARRIOTT.	Penelope	Miss CHAUCER.

Hippisley's Scene of the Drunken Man By Mr. HALLAM.

and Selima and Azor.

May 2d, Mrs. Melmoth's benefit.

First time in New York, Murphy's tragedy of Zenobia.

Rhadamistus	Mr. HODGKINSON.	Zopiron	Mr. ASHTON.
Pharasmanes	" KING.	Zenobia	Mrs. MELMOTH.
Teribazus	" FAWCETT.	Zelmira	" MARRIOTT.
Megistus	" RICHARDS.	Ariadne	" WILSON.
Tigranes	" MARRIOTT.	Irene	Miss CHAUCER.

May 6th, never performed here, Mrs. Cowley's comedy, entitled Which is the Man? for the benefit of Mr. Hallam.

Beauchamp	Mr. HODGKINSON.	Lady Bell Bloomer	Mrs. HALLAM.
Lord Sparkle	" HALLAM, JR.	Sophy Pendragon	" HODGKINSON.
Bobby Pendragon	" HALLAM.	Julia	" MARRIOTT.
Fitzherbert	" RICHARDS.	Kitty	" POWNALL.
Belville	" MARTIN.	Clarinda	" HAMILTON.
Tom	" DURANG.	Mrs. Johnson	" MILLER.

and The Defenter.

Skirmish	Mr. HALLAM.	Louisa	Mrs. HODGKINSON.
Henry	" HODGKINSON.	Jenny	" POWNALL.

May 8th, Mrs. King's benefit.

Richard 3d ;

Richard	Mr. HODGKINSON.	Richmond	Mr. KING.
" Satan's Soliloquy to the Sun"			By Mrs. MELMOTH.

and, first time here, a comedy altered from the Country Lasses, and entitled The Farm House.

Modely	Mr. HALLAM, JR.	Shacklefigure	Mr. WOOLLS.
Heartwell	" MARTIN.	Flora	Mrs. KING.
Freehold	" MARRIOTT.	Aura	" MARRIOTT.

May 11th, Mr. Martin's benefit.
Know Your Own Mind;

Pantomimical Ballet By Madame GARDIE, &c.

and Edgar and Emmeline.

Edgar	Mr. HODGKINSON.	Emmeline	Mrs. MARRIOTT.
Florimond	" MARTIN.	Elina	Miss HARDING.

Tickets of Mr. Martin, 197 Broadway.

The bills had the announcement of "Never performed here" appended to the farce, but it was advertised, and no doubt performed, in 1773.

May 22d, Mrs. Marriott's benefit.
The Earl of Effex;

Interlude of "The Birdcatcher" By Madame GARDIE, Mr. DURANG, &c.

and a Farce written by Mrs. Marriott, called The Chimera.

Lord Aberford	Mr. PRIGMORE.	Miss Martin	Mrs. HAMILTON.
Capt. Rupert	" MARRIOTT.	Matilda	" MARRIOTT.
Frolic	" MARTIN.	Dolly	" MILLER.

May 25th, benefit of Mr. Hallam, Jr.

First time in America, a comedy written by Reynolds, entitled
The Rage.

Gingham	Mr. HODGKINSON.	Signor Cygnet	Mr. MARTIN.
Darnley	" HALLAM.	Ready	" MUNTO.
Hon. Mr. Savage	" HALLAM, Jr.	Mrs. Darnley	Mrs. MELMOTH.
Sir Paul Perpetual	" PRIGMORE.	Hon. Mrs. Savage	" WILSON.
Sir George Gauntlet	" MARRIOTT.	Clara Sedley	" MARRIOTT.
Flush	" RICHARDS.		

May 29th, benefit of Mr. Faulkner, Box Book-keeper.

The Rage;

Jack in Distress—with Madame Gardie;
and a new farce by O'Keefe, called
Modern Antiques; or, the Merry Mourners.

Cockletope	Mr. PRIGMORE.	Mrs. Cockletope	Mrs. HAMILTON.
Frank	" MARTIN.	Belinda	" MARRIOTT.
Joey	" HALLAM.	Mrs. Camomile	" WILSON.
Napkin	" ASHTON.	Nan	" MILLER.
Hearty	" MUNTO.	Flouonce	" KING.

June 1st, Mr. Fawcett's benefit.

The Critic, for the first time this season;

Puff	Mr. HODGKINSON.	Sneer	Mr. FAWCETT.
Sir Fretful	" PRIGMORE.	Prompter	" HUMPHREYS.
Dangle	" KING.	Governor	Mr. WOOLLS.
Leicester	" RICHARDS.	Mrs. Dangle	Mrs. HAMILTON.
Raleigh	" MUNTO.	Tiberina	Mrs. MILLER.
Don Whiskerandos	" MARTIN.	Confidante	" HAMILTON.

Irishman in London;

Murtough Delany Mr. RICHARDS.

and Garrick's selection from the Winter's Tale, entitled
Florizel and Perdita.

Florizel	Mr. FAWCETT.	Clown	Mr. DURANG.
Polixenes	" RICHARDS.	Perdita	Mrs. MARRIOTT.
Antigonus	" MARRIOTT.	Mopsa	" WILSON.
Autolycus	" HODGKINSON.	Dorcas	" MILLER.
Camille	" MUNTO.	Shepherdess	Mad. GARDIE.

June 3d, for the benefit of Mrs. Miller and Miss Harding. Farquhar's comedy of the Inconstant, altered and reduced to three acts, by Mr. Hodgkinson.

Young Mirabel.	Mr. HODGKINSON.	Bravo	Mr. ASHTON.
Old Mirabel.	" PRIGMORE.	Page	Miss HARDING.
Duretete.	" HALLAM.	Bizarre	Mrs. MELMOTH.
Dugard	" FAWCETT.	Oriana	" MARRIOTT.
Petit	" MARTIN.	Lamorse	" WILSON.

A Scene from the Register Office, called The Authorefs ;

Gulwell	Mr. ASHTON.	Melpomene Doggerel	Mrs. Doggerel	Mrs. MILLER.
			Miss HARDING.	

and The Children in the Wood.

Tickets of Mrs. Miller, No. 4 Lumber Street, corner of Cedar Street.

Lumber Street is now Trinity Place.

June 5th, Mr. King's benefit.

He would be a Soldier ;

Capt. Crevelt	Mr. KING.	Harriet	Mrs. KING.
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and the admired Pastoral of the Gentle Shepherd, as altered from the text of Allan Ramfay, for Drury Lane.

Patie	Mr. CARR.	Symon	Mr. NELSON.
Roger	" MARTIN.	Peggy	Mrs. POWNALL.
Bauldy	" HODGKINSON.	Jenny	" WILSON.
Sir W. Worthy.	" RICHARDS.	Maize	" MILLER.
Glaud	" PRIGMORE.	Eispa	" HAMILTON.

Tickets of Mr. King, No. 35 Chapel Street (now College Place).

June 18th, Benefit of Mr. Humphreys, and the distressed family of Mr. Ryan, Prompter. A comedy, called

The Benevolent Merchant ;

Freeport.	Mr. HODGKINSON.	Tripwell	Mr. MUNTO.
Lord Falbridge	" MARTIN.	Lady Alton	Mrs. MELMOTH.
Sir William Douglass.	" RICHARDS.	Amelia.	" HALLAM.
Spatter	" PRIGMORE.	Molly	" POWNALL.
Owen.	" WOOLLS.	Mrs. Goodman	" HAMILTON.

and The Critic.

Tickets of Mr. Humphreys, No. 4 Barley Street, now Duane Street.

The "Benevolent Merchant" was a comedy of the elder Colman's, and was played originally at Drury Lane, under the name of "The English Merchant."

June 23d, benefit of Mrs. Marriott, in consequence of her previous attempt proving a failure.

A new comedy in two acts, entitled Try Again !

Sidney	Mr. MARTIN.	La Fourbe.	Mr. PRIGMORE.
Du Chesne	" MARRIOTT.	Lauretta	Mrs. MARRIOTT.
Antoine	" BARWICK.	Rosalie	" HALLAM.
Picard	" MUNTO.	Marinette	" MILLER.

A grand ferious Pantomime, called Tyranny Suppressed ;

Capt. Douglass.	Mr. PRIGMORE.	Mrs. Douglas	Mrs. MARRIOTT.
Terizabas	" MARTIN.	Mellamor	Mad. GARDIE.

and No Song, No Supper.

June 25th, Mr. and Mrs. King's benefit.

The Young Quaker, and a musical piece in two acts, with new scenery, &c., called

The Demolition of the Bastile, or Liberty Triumphant.

Mons. Mercieu de St. Merry (with Marseilles Hymn)	Mr. HODGKINSON.
La Braint Mr. HALLAM.	Leontine Mr. MARTIN.
Henry Dubois " KING.	Sophia Mrs. WILSON.
De Lany " FAWCETT.	Matilda " POWNALL.

June 27th. Last night of the season, which ended the engagements of Mesdames Pownall, Marriott, Miller, Hamilton, and Wilson; and Messrs. Richards, Martin, Marriott, Carr, Fawcett, Nelson, Berwick, and others. Several of the gentlemen re-appeared; of the ladies, we believe, none,—Mrs. Pownall being the only one of whose after-life we have any knowledge. She went South, and died at Charleston in the ensuing year.

During the past season a circus, bearing the designation of the New Amphitheatre, under the direction of Mr. Ricketts, a skillful equestrian, was in successful operation in the lower part of Greenwich Street. Admission to the Boxes, \$1. Pit, 50 cts.





CHAPTER XI.

John Street Theatre, 1796.

DURING the fall of 1795, the yellow fever prevailed with great violence in New York, causing 732 deaths in a population of less than 50,000. The thickly-settled area of the city then occupied but a small portion of its now incorporated limits. On the east side of the town, above Peck Slip, Water Street and Cherry Street skirted the margin of the river. Division Street was in part built on as far as Jefferson Street, but the houses were few and scattering in the neighborhood of Market and Pike Streets—then George Street and Charlotte Street. Houses faced the Bowery as far north as Grand Street, but Broadway was unoccupied above Leonard Street. Greenwich Street was partially built up to Laight Street, and at that point was the most westerly street in the city.

At this period, when New York was deserted by most of its inhabitants, and those who remained were clothed in mourning, Messrs. Hallam and Hodgkinson visited Boston with their company, and the theatrical season here did not commence until the evening of Wednesday, February 10th, 1796, when Mr. and Mrs. Johnson, Mr. and Mrs. Tyler, Mr. Jefferson and Mrs. Brett made their first appearance in New York. An opening address, written by Mr. Milne,¹ was delivered by Mr. Hodgkinson, but was not announced in the bill, of which the following is a fac-simile:

¹ Mr. Milne was an English teacher of elocution residing in the city, a man of taste and literary culture, and on terms of close intimacy with Mr. Hodgkinson.

NEW-YORK, *February 9, 1796.*

T H E A T R E .

The Public are respectfully informed, The Entertainments for the Season will commence on WEDNESDAY, *February 10th,* with the celebrated COMEDY of the

Provok'd Husband,
Or, A Journey to London.

Lord Townly,		Mr. HALLAM,
Sir Francis Wronghead,	{ <i>From England,</i>	{ Mr. JOHNSON,
Squire Richard,	{ <i>his first Appearance,</i>	{ Mr. JEFFERSON,
John Moody,	{ <i>From England,</i>	{ Mr. PRIGMORE,
Count Basset,	{ <i>his first Appearance,</i>	{ Mr. HALLAM, jun.
Poundage,		Mr. WOOLLS,
Constable,		Mr. LEE,
James,		Mr. LEONARD,
William,		Mr. DURANG,
And, Manly,	{ <i>From England,</i>	{ Mr. TYLER.
	{ <i>his first Appearance,</i>	
Lady Grace,	(<i>Her first Appearance</i>)	Mrs. TYLER,
Lady Wronghead,	{ <i>From England,</i>	{ Mrs. BRETT,
	{ <i>her first Appearance,</i>	
Miss Jenny,		Mrs. HALLAM,
Myrtilla,		Mrs. MUNTO,
Trusty,		Mrs. DURANG,
And, Lady Townly,	(<i>Her first Appearance</i>)	Mrs. JOHNSON.

To which will be added, the FARCE of the

SPOIL'D CHILD.

Little Pickle,	Miss HARDING,
Old Pickle,	Mr. PRIGMORE,
John,	Mr. LEE,
Thomas,	Mr. DURANG,
And, Tagg,	Mr. JEFFERSON,
Maria,	Mrs. MUNTO,
Susan,	Mrs. DURANG,
And, Miss Pickle,	Mrs. BRETT.

Nights of Performance *this Week,* are WEDNESDAY, FRIDAY, and SATURDAY.

N. B. A Report having been circulated, that no Number of Places less than a *whole Box* could be taken, the MANAGERS beg Leave to inform Ladies and Gentlemen, there is no such Rule existing.

PLACES in the BOXES may be taken of Mr. *Faulkner* at the Box-Office, from *Ten to Twelve*, A. M. and on the Days of Performance, from *Three to Five*, P. M. where also Tickets may be had, and at Mr. *Gaine's* Book-Store, at the Bible, in *Pearl-Street*.

The Doors will be opened a Quarter after *Five*, and the Curtain drawn up a Quarter after *Six o'Clock*. *Vivat Respublica.*

An "N.B." attached to the newspaper advertisement, informed the public that "the house had been newly ornamented and thoroughly aired."

So valuable an addition to the company had not before been made in a body, for most of them were not only creditable to the stage professionally, but personally.

John Johnson was a most respectable man, and a creditable actor in the first line of old men. He had played with success in London, and in New York was long a favorite. He died at the age of 60, while attached to the Park Theatre, October 25th, 1819, leaving a widow and one daughter, afterwards Mrs. Hilson, long the pride and ornament of the New York stage. His wife, whose *début* proved a signal triumph, was a daughter of Major Ford, of the British army, and had been, as she was again a few years later, a successful actress at Covent Garden. Tall and elegant in her person, refined in her manners, highly cultivated in her mind, exquisitely tasteful in costume, and with singular ease and gracefulness of carriage, she particularly excelled in the delineation of the fashionable, high-bred lady; yet her tragic merit was so great that she was not unfrequently styled the Siddons of America. Respected and admired, both as a woman and an actress, her visit to England in 1806, which was extended through a period of ten years, was a source of great regret to all American play-goers. She subsequently returned here, and died in the arms of her beloved and most worthy daughter, at Whitestone, L. I., June 16th, 1830, aged about sixty years.

Joseph Tyler, who made his first appearance as *Manly*, was a fine-looking man, of dignified and gentlemanly manners. In serious elderly characters, requiring an aristocratic bearing, he bore away the palm from all competitors; and, possessing a voice of rare excellence, he was intrusted with many important singing parts, and in these, after Hodgkinson's secession, he had no rival. He also died in New York, of disease of the heart, at the ripe age of 72, on the 26th of January, 1823, having appeared the previous night as *General Washington*, in the "Glory of Columbia." In early life he is said

to have been a barber's apprentice, and in later years he was the popular host of a summer resort in New York, known as Washington Garden.

Mr. Joseph Jefferson soon became a favorite of the first importance. He was the son of an eminent English actor and manager, and was born in Plymouth, England, in 1774. He remained in New York until 1803, when he removed to Philadelphia, and was permanently engaged in that city for a period of twenty-seven years, and during the whole time was justly considered as one of the brightest ornaments of the stage, occasionally during that period giving New Yorkers a brief opportunity of witnessing his delightful and irresistible delineations. Mr. Jefferson's last engagement here was at the Chatham Garden Theatre, where he opened on the 22d of July, 1824, as *Solus* and *Fixture*. On the 5th of August in that year, for his benefit, he appeared as *Sir Benjamin Dove*, in the "Brothers," and *Sancho*, in "Lovers' Quarrels," being the last characters he personated on the New York stage.

Owing to the great depression of theatricals in Philadelphia, in 1830, he left that city and sought other situations; but newer actors, not better ones, were absorbing what little attention was given to the drama, and wearied with disappointment and oppressed with grief at the rapidly succeeding deaths of his wife and three children, his health finally gave way, and sinking under an accumulated load of sorrows, he died at Harrisburg, Pa., August 6th, 1832, aged fifty-eight years.

Though tall and slender, he was well formed, with a handsome face and pleasing, gentlemanly manners. In low or eccentric comedy he has been rarely equaled, yet his excellence in other lines was very great. Speaking of his *Farmer Ashfield* in "Speed the Plough," an eminent critic remarked "that no man possessed such happy requisites for exhibiting the character in the true colors of nature as Mr. Jefferson. In the rustic deportment and dialect, in the artless effusions of benignity and undisguised truth, and in those masterly

strokes of pathos and simplicity with which the author has finished the inimitable picture, Mr. Jefferson showed uniform excellence; and as in the humorous parts his comic powers produced their customary effect, so in the serious overflowings of the honest farmer's nature—the mellow, deep, impressive tones of the actor's voice vibrated to the heart and produced the most intense and exquisite sensations.

Mr. Wemyss truly says of him, "that he was the model of what a gentleman should be—a kind husband, an affectionate father, a warm friend, and a truly honest man."

By his wife, formerly Miss Fortune of New York, whom he married in 1800, he had a large family of children, of whom his daughter Elizabeth, (successively Mrs. S. Chapman, Mrs. Richardson and Mrs. C. B. Fisher) is well known here as the pre-eminent favorite of the Park Theatre during the season of 1834–5. His daughter Jane, (Mrs. Anderson) and his sons, John and Thomas, all died in the bloom and freshness of youth ere the promise of their talent was fully developed. His son Joseph (who married Mrs. Burke, the sweetest uncultivated warbler New York has ever known) became a very excellent actor in "old men," and died in Mobile in 1842, also leaving a son of the same name, who during the run of "The American Cousin" in 1858, in the character of *Asa Trenchard* won a fame that has carried him with success over nearly every corner of the globe where the English language is spoken. Two other daughters, Mrs. Wright (formerly Mrs. Ingersoll) and Mrs. McKenzie, have been on the stage without attracting much attention.

Mrs. Brett was the mother of Mrs. Hodgkinson, and a creditable actress of old women and coarse chambermaids. She retired from the stage on the death of her daughters in 1803.

Mrs. Tyler added to the numbers rather than the strength of the company, but was occasionally useful.

These performers had all made their American *début* at Boston, when the old American company occupied the Federal Street Theatre there, in the fall of 1795.

Feb. 12th, Inkle and Yarico ;

Inkle	Mr. TYLER.	Sir Christopher . . .	Mr. KING.
Trudge	" HODGKINSON.	Wowski	Mrs. HODGKINSON.
Medium	" JOHNSON.	Patty	" BRETT.
Yarico	(her first appearance in New York)		Miss BROADHURST.
Narcissa	(her first appearance on any stage)		" A. BRETT.

and, The Guardian.

Hearty	Mr. HALLAM.	Harriet	Mrs. HALLAM.
Young Clackett . . .	" JEFFERSON.	Lucy	" BRETT.

Miss Broadhurst came to America with Wignell's great company in 1794, and had already appeared at Annapolis and Philadelphia. Dunlap represents her as an amiable and genteel young lady, with science and fine quality of voice as a musician, but neither personal beauty nor skill as an actress to recommend her. The Thespian Dictionary says that "she made her *début* at Covent Garden as *Polly*, in 1791, evincing that artless simplicity which is the charm of youth ; possessing a good figure, pleasing face, and a voice clear, sweet and of great compass, and that she married and settled in America."

Miss Arabella Brett was the youngest sister of Mrs. Hodgkinson, and had as yet scarcely passed beyond the bounds of childhood. As a singer she had many requisites of excellence, and was soon an acknowledged favorite ; as an actress she was rapidly improving when she was seized with consumption and hurried to an early grave in September, 1803, a few days before the death of Mrs. Hodgkinson.

On Saturday, February 13th, Mr. and Mrs. Cleveland made their first appearance in the tragedy of "Mahomet," in the characters of *Zaphna*, and *Palmyra*. Dunlap says they were genteel and useful performers, young and handsome, but in talent not above mediocrity. They were in New York but a single season.

Feb. 15th, The Surrender of Calais ;

Eustace St. Pierre . .	Mr. HODGKINSON.	Queen Philippa . . .	Mrs. TYLER.
La Gloire	" JEFFERSON.	Julia	" JOHNSON.
O'Carrol	" TYLER.	Madelon	" HODGKINSON.

and The Midnight Hour.

Marquis	Mr. TYLER.	Julia	Mrs. CLEVELAND.
Sebastien	" JEFFERSON.	Flora	" HODGKINSON.

Feb. 17th, The Earl of Essex ;

Queen Elizabeth . . .	(Her first appearance this season)	Mrs. MELMOTH.
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and the opera of Rofina.

With new orchestral accompaniments by Mr. FELLESIER.

Belville	Mr. TYLER.	Rosina	Miss BROADHURST.
Rustic	" JOHNSON.	Phoebe	Mrs. HODGKINSON.
William	" JEFFERSON.	Dorcas	" BRETT.

It will be perceived that Mrs. Hodgkinson was the successor of Mrs. Pownall in some of her most favorite characters.

Monsieur Victor Pellesier, who arranged much of the music for the theatre, was a performer on the horn in the orchestra—a short old gentleman, and so near sighted as to be nearly blind, yet apparently always cheerful and happy. He composed the music for Dunlap's opera of "Sterne's Maria," and several other pieces.

Feb. 19th, I'll Tell You What!

Sir Harry Harmless . . . Mr. JEFFERSON. | Mrs. Euston. . . . Mrs. JOHNSON.
and, The Children in the Wood.

The Children by Miss HARDING and Master STOCKWELL.

Little Stockwell had made his *début* the previous season during the latter part of the run of this piece, and for several years after was kept constantly employed in the most prominent of children's characters. He will perhaps be more memorable as the stepfather of the beautiful Mrs. George Barrett, whose mother (Mrs. Catherine Henry) he married in Boston in 1810, and who, in the days of her girlhood, was known as Miss Stockwell.

Feb. 22d, By particular desire,

The School for Soldiers; or, the Defenter;

Major Bellamy	Mr. HODGKINSON.	Frederick	Mr. WOOLLS.
Bellamy	" HALLAM, Jr.	Hector	" JOHNSON.
Capt. Valentine	" CLEVELAND.	Mrs. Mildmay	Mrs. TYLER.
Col. Valentine	" PRIGMORE.	Clara	" CLEVELAND.

The Merry Girl; or, the Two Philosophers;

The Philosophers Messrs. DURANG and JEFFERSON.
The Merry Girl [Her first appearance this season] . . . Mad. GARDIE.

and

The Purse.

Feb. 24th, never performed here, Holcroft's comedy of

The Deserted Daughter;

Cheveril	Mr. HODGKINSON.	Donald	Mr. JOHNSON.
Mordent	" TYLER.	Lady Ann	Mrs. MELMOTH.
Item	" PRIGMORE.	Joana	" JOHNSON.
Clement	" CLEVELAND.	Sarsnet	" HODGKINSON.
Grime	" JEFFERSON.	Mrs. Enfield	" BEETT.
Lenox	" KING.	Betty	" KING.

and

The Agreeable Surprise.

Lingo	Mr. HODGKINSON.	Mrs. Cheshire	Mr. LEE!
Sir Felix Friendly . . .	" JOHNSON.	Laura	Miss BROADHURST.
Eugene	" TYLER.	Cowslip	Mrs. HODGKINSON.

The farce was changed to "the Padlock" (Miss Broadhurst being indisposed), with Tyler as *Leander*, and Hallam in his ever favorite part of *Mungo*.

Feb. 26th. "Robin Hood," with Miss Broadhurst as *Angelica*; and "The Irish Widow," with Mrs. Johnson as *Mistress Brady*.

Feb. 27th. "A Bold Stroke for a Husband," with Jefferson as *Don Vincentio*, and Mrs. Hodgkinson as *Minette* (vice Mrs. Pownall); and "Don Juan," with Mad. Gardie as *Donna Anna*.

Feb. 29th. "The Carmelite;" and "The American Captive;" (altered from "The Sultan") *Roxalana*, Mrs. Hodgkinson; *Ismena*, Miss Broadhurst.

March 3d, performance by a French troupe.

Pygmalion; a Lyric Scene of J. J. Rousseau;

Pygmalion Mr. VAL. | Galatée Mrs. VAL.

"The Two Huntsmen and the Milkmaid"—a grand comic pantomime dance, composed by Mons. Francisquy and executed by Messieurs Francisquy, Dubois, Val and Madame Val.

And the "Cooper," a grand pantomime dance, by the same; concluding with a Triple Allemande by Madame Gardie, Madame Val and Mons. Francisquy.

They reappeared on several occasions, but never after without the support of the regular company.

March 14th, first time in New York, Cumberland's long-admired comedy of *The Wheel of Fortune*;

Penruddock	Mr. HODGKINSON.	Sydenham	Mr. TYLER.
Governor Tempest	" PRIGMORE.	Lawyer Weazle	" JOHNSON.
Sir David Daw	" JEFFERSON.	Mrs. Woodville	Mr. TYLER.
Woodville	" KING.	Emily Tempest	" JOHNSON.
Henry Woodville	" CLEVELAND.	Dame Duckley	" BRETT.

with

The Spoiled Child.

Hodgkinson was not specially adapted to the character of *Penruddock*, but a few years later Cooper appeared in it with unbounded applause, and rendered the play extremely popular. Its last revival was at Wallack's in 1854.

March 11th, *The Young Quaker*; and *No Song, No Supper*.

Robin	Mr. HODGKINSON.	Margaretta	Mrs. HODGKINSON.
Endless	" JEFFERSON.	Dorothy	Miss BROADHURST.
Frederick	" TYLER.	Nelly	Mrs. BRETT.

March 14th, *The School for Scandal*; and *The Quaker*.

Steady	Mr. TYLER.	Floretta	Miss BROADHURST.
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March 16th, *The Defenter's Daughter*; and, first time here, Dibdin's burletta of *Poor Vulcan*; or, *Gods upon Earth*.

Vulcan	Alias Crump, the Blacksmith	Mr. HODGKINSON.
Mars	" Pike, the Sergeant	" KING.
Mercury	" Drug, the Apothecary	Mrs. MUNTO.
Adonis	" Joe, the Shepherd	Mr. JEFFERSON.
Apollo	" Wiseman, the Attorney	" DURANG.
Bacchus	" Gauge, the Exciseman	" LEE.
Jupiter	" Stud, the Sportsman	" TYLER.
Venus	" Maudlin, the Landlady	Miss BROADHURST.
One of the Graces	" Grace, the Barmaid	Mrs. HODGKINSON.

March 18th, Know your own Mind.

Millamour	Mr. HALLAM.	Lady Bell.	Mrs. HODGKINSON.
Dashwould	" HODGKINSON.	Lady Jane	Miss BROADHURST.
Malvil	" CLEVELAND.	Miss Neville	Mrs. CLEVELAND.
Sir Harry Lovewit	" TYLER.	Mrs. Bromley	" BRETT.
Charles	" JEFFERSON.	Mad. Larouge	Mad. GARDIE.

Mr. and Mrs. VAL, in the ballet of The Cooper.

and

No Song, No Supper.

In the comedy the fascinating Madame Gardie played the amusing but odious character of *Madame Larouge*, in broken English.

March 26th. "Jane Shore," with Mrs. Johnson as the heroine, and Mrs. Melmoth as *Alicia*; with a new pastoral pantomime, called "The Whims of Galatea; or, the Power of Love;" with new scenery painted by Mr. Jefferson.

Damon	Mr. FRANCISQUY.	Cupid	Mrs. STOCKWELL.
Dorilas	" JEFFERSON.	Sylvia	Mrs. CLEVELAND.
Alexis	" DURANG.	Laura	" MUNTO.
Strephon	" MUNTO.	Phyllida	" DURANG.
Palmon	" LEONARD.	Phyllis	Miss A. BRETT.
Damaeteus	" MCKNIGHT.	Galatea	Mad. GARDIE.

March 28th, The Haunted Tower.

Lord William	Mr. TYLER.	Lady Elinor	Miss BROADHURST.
Edward	" JEFFERSON.	Adela	Mrs. HODGKINSON.
Lewis	" JOHNSON.	Cecily	Miss A. BRETT.

and

The Liar.

Papillion Mr. JEFFERSON.

March 30th, first time in New York, Colman's celebrated musical play of *The Mountaineers*; or, *Love and Madness*;

Count Violet	[his first appearance on the stage]	Mr. HOGG.
Octavian	" HODGKINSON.	Bulchazin Muley Mr. TYLER.
Kilmallock	" KING.	Sadi " JEFFERSON.
Roque	" JOHNSON.	Floranthe Mrs. CLEVELAND.
Lope Tocho	" HALLAM.	Agnes " HODGKINSON.
Ganem	" CLEVELAND.	Zorayda " JOHNSON.

and

The Irish Widow.

Hodgkinson made a decided impression in *Octavian*, but the most applauded portions of the play were in the hands of Jefferson and Mrs. Hodgkinson. The piece was popular for many years, and *Octavian* long a favorite character with Mr. Cooper, but the elder Booth has probably excelled in it every actor known to the American stage. It has not of late years been brought forward.

John Hogg who made his *début* in *Violet* was so unsuccessful that he did not again appear this season. He gained but little favor from the audience, until several years later, when he made his mark in the line of honest, blunt, bluff old countrymen and other comic parts, in some of which he had

points of rare excellence. He, as well as Mr. Tyler, was at one period the host of a popular place of resort in the city, and his friends delighted to designate him as "honest old Hogg." He died in New York, February 14th, 1813, aged 43.

April 8th, The Mountaineers; and, for the first time here, Garrick's farce entitled Bon Ton.

Prologue By Mr. HALLAM.

Sir John Trotty	Mr. PRIGMORE.	Davy	Mr. JEFFERSON.
Lord Minikin	" CLEVELAND.	Lady Minikin	Mrs. CLEVELAND.
Col. Tivey	" KING.	Miss Tittup	" JOHNSON.
Jessamy	" HALLAM, Jr.	Gimp	" MUNTO.

Popular as this farce was for many years, it has long been totally forgotten.

April 11th, The Maid of the Mill.

Lord Aimworth	Mr. TYLER.	Lady Sycamore	Mrs. BRETT.
Giles	" HODGKINSON.	Fanny	" HODGKINSON.
Fairfield	" JOHNSON.	Patty	Miss BROADHURST.

April 18th, first time on any stage, Dunlap's (so-called) opera of The Archers; or, the Mountaineers of Switzerland,—with original music by Mr. Carr.

William Tell	Mr. HODGKINSON.	Lieutenant	Mr. JEFFERSON.
Walter Furst	" JOHNSON.	Conrad	" HALLAM.
Werner	" HALLAM, Jr.	Tell's Son	Miss HARDING.
Arnold Meichthal	" TYLER.	Fortia (Tell's Wife)	Mrs. MALMOTH.
Duke Leopold	" KING.	Rodolpha	Miss BROADHURST.
Geisler	" CLEVELAND.	Cecily	Mrs. HODGKINSON.

The new play which was not without merit, was very favorably received by the press and the public.

April 21st, Madame Val's benefit. Children in the Wood; and a new ballet pantomime, called Rural Waggish Times.

April 22d, The Archers, and The Critic.

Puff	Mr. HODGKINSON.	Mrs. Dangle	Mrs. CLEVELAND.
Snoor	" CLEVELAND.	Tilberina	" HODGKINSON.
Don Ferolo	" JEFFERSON.	Confidante	" BRETT.

Italian Singers . Mr. TYLER, Miss BROADHURST and Miss A. BRETT.

April 25th, Mrs. Hallam's benefit. Romeo and Juliet;

Romeo	Mr. HODGKINSON.	Peter	Mr. JEFFERSON.
Mercutio	" HALLAM.	Juliet	Mrs. JOHNSON.
Friar Lawrence	" TYLER.	Lady Capulet	" TYLER.
Prince	" HALLAM, Jr.	Nurse	" BRETT.

and Three Weeks After Marriage.

Sir Charles Rackett	Mr. HODGKINSON.	Lady Rackett	Mrs. HALLAM.
Druggett	" JOHNSON.	Mrs. Druggett	" BRETT.

April 27th, Mrs. Cleveland's benefit.

The Roman Father; and, never acted here, The Sicilian Romance;—Casts not given.

May 4th, Miss Broadhurst's benefit. The School for Greybeards; and, first time here, a musical romance, entitled The Prisoner.

Marcus	Mr. HODGKINSON.	Lewis	Mr. JOHNSON.
Bernardo	" TYLER.	Clara	Miss BROADHURST.
Pasqual	" KING.	Nina	" A. BRETT.
Robert	" JEFFERSON.	Theresa	Mrs. MUNTO.

May 6th, Mrs. Hodgkinson's benefit.
First time in New York, Reynolds' comedy of Speculation.

Tanjore	Mr. HODGKINSON.	Project	Mr. JOHNSON.
Ald. Arable	" PRIGMORE.	Meanwell	" LEE.
Capt. Arable	" TYLER.	Lady Project	Mrs. MELMOTH.
Jack Arable	" JEFFERSON.	Cecilia	" HALLAM.
Sir Felix Faintly	" CLEVELAND.	Emmeline	" JOHNSON.

Mr. Hodgkinson sung his favorite new "Bow-wow" song.
"Speculation" lived about twenty years, and will probably never be raised from the dead.

May 9th, Mrs. Brett's benefit. Never performed here, Reynolds' drama of Charlotte and Werter.

Walter	Mr. HODGKINSON.	Lenthrop	Mr. JOHNSON.
Sebastian	" CLEVELAND.	Charlotte	Mrs. JOHNSON.
Albert	" HALLAM.	Laura	" MUNTO.

and Slaves in Algiers.

May 11th, Mr. Woolls' benefit. The Mountaineers; and, never performed here, the farce of Crochet Lodge.

May 18th, Mr. Tyler's benefit. Tancred and Sigismonda;

Tancred	Mr. HODGKINSON.	Rodolpho	Mr. KING.
Osmond	" TYLER.	Sigismonda	Mrs. JOHNSON.
Siffredi	" CLEVELAND.	Laura	" TYLER.

and O'Hara's farce of The Two Misers.

Gripe	Mr. HALLAM.	All	Mr. PRIGMORE.
Hunks	" JOHNSON.	Mustapha	" KING.
Lively	" TYLER.	Harriet	Miss BROADHURST.
Osman	" JEFFERSON.	Jenny	" A. BRETT.

May 20th, Mrs. Johnson's benefit. First time here, Cumberland's Comedy of First Love; or, the French Emigrant;

Sir Miles Mowbray	Mr. JOHNSON.	Wrangle	Mr. CLEVELAND.
Frederick Mowbray	" HODGKINSON.	Lady Ruby	Mrs. JOHNSON.
David Mowbray	" JEFFERSON.	Sabina Rosni	" HODGKINSON.
Lord Sensitive	" TYLER.	Mrs. Wrangle	" TYLER.
Billy Bustler	" MUNTO.	Kate	" BRETT.

and, Thomas and Sally.

Tickets as usual, and of Mrs. Johnson, No. 1, South Side of Albany Bafon.

May 23d, Mr. Jefferson's benefit. Speculation; and, first time, Birch's fine drama of

The Adopted Child.

Michael	Mr. JEFFERSON.	Boy	Miss HARDING.
Sir Bertrand	" KING.	Clara	Mrs. HODGKINSON.
Le Sage	" TYLER.	Lucy	Miss A. BRETT.
Record	" JOHNSON.	Nell	Mrs. BRETT.

May 25th. Mrs. Melmoth's benefit. Franklin's tragedy of The Earl of Warwick. *Margaret of Anjou*, Mrs. Melmoth. and The Poor Soldier.

May 30th. Mr. Hodgkinson's benefit.
Much Ado About Nothing.

Benedict	Mr. HODGKINSON.	Dogberry	Mr. HALLAM.
Don Pedro	" JOHNSON.	Verges	" JEFFERSON.
Don John	" HALLAM, Jr.	Beatrice	Mrs. JOHNSON.
Leonato	" TYLER.	Hero	" CLEVELAND.
Claudio	" CLEVELAND.	Ursula	" MUNTO.

We believe this is the first record that we have of the performance of this charming comedy of Shakspeare's.

June 3d. Mr. and Mrs. Tyler's benefit. The Child of Nature; and, first time here, O'Keefe's farce of The Son-in-Law. *Arionelli* (the Singing Master) by Mr. Tyler,—a character in which he gained great applause, and which he retained until his death.

June 8th, Mr. Cleveland's benefit. Love Makes a Man;

Don Lewis	Mr. PRIGMORE.	Antonio	Mr. KING.
Don Duart	" HALLAM, Jr.	Governor	" TYLER.
Carlos	" HODGKINSON.	Sancho	" JEFFERSON.
Cloio	" CLEVELAND.	Angelina	Mrs. JOHNSON.
Charino	" JOHNSON.	Louisa	" CLEVELAND.

and a new national pantomime, The Independence of America.

President	Mr. HALLAM, Jr.	America	Mad. GARDIE.
Governor	" TYLER.	Britannia	Mrs. CLEVELAND.
Senator	" CLEVELAND.	Goddess of Liberty	" HALLAM.
Officer	" JEFFERSON.	Old Woman	M. FRANCOISQUY.

June 13th. Mr. Johnson's benefit. A comedy by M. P. Andrews, called Better Late than Never; and The Farmer.

June 21st. Benefit of Messrs Gill, Vincent, Handasy, Munto, and Master Stockwell. Shakspeare's comedy of As You Like It;

Jacques	Mr. HODGKINSON.	Labeau	Mr. JEFFERSON.
Duke, Sen	" TYLER.	Adam	" JOHNSON.
Duke Frederick	" KING.	Rosalind	Mrs. JOHNSON.
Oriando	" CLEVELAND.	Celia	" CLEVELAND.
Touchstone	" HALLAM.	Audrey	" BRETT.

Dancing, by Master STOCKWELL and Master GARDIE.

and The Adopted Child.

June 25th. Last night of the season. Benefit of Miss Arabella Brett and Miss Harding.

Inkle and Yarico;

and, Catharine and Petruchio.

Petruchio	Mr. HODGKINSON.	Catharine	Mrs. JOHNSON.
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CHAPTER XII.

John Street Theatre, A. D. 1796-7.

THE New York Theatre was re-opened on the 26th of September, 1796. An addition had been made to the managerial firm, which now consisted of Lewis Hallam, John Hodgkinson and William Dunlap. Mrs. Hallam had been withdrawn from the company in consequence of some indiscretions which rendered her performance disgusting to the public, and annoying to her fellow performers. Madame Gardie, Miss Broadhurst, Mr. Prigmore, and Mr. and Mrs. Cleveland also retired. Mr. King was attached to the Virginia company, and died in October. Sir Richard Crosby, who had played under the designation of Mr. Richards, returned as Mr. Crosby; Mr. Martin also rejoined the company, to which were added Mr. and Mrs. Seymour, Mr. McGrath and Mr. J. D. Miller.

An Occasional Address, written by Mr. Milne and spoken by Mr. Hodgkinson on the opening night, preceded the comedy of the "Wonder," in which Mr. Hodgkinson played *Don Felix*, and Mrs. Johnson, *Violante*. The farce was the "Poor Soldier," with Hallam as *Darby*, and Mrs. Hodgkinson as *Kathleen*.

Colman's play called the "Battle of Hexham," produced on the 7th of October, was the first novelty. It was received with applause and continued to be performed for several years. Jefferson's *Gregory Gubbin* was a masterpiece in its way. The cast stood thus:

Gondibert	Mr. HODGKINSON.	Fool	Mr. HALLAM.
Barton	" JOHNSON.	Gregory Gubbin . . .	" JEFFERSON.
Montague	" CROSBY.	Prince of Wales . . .	Miss HARDING.
Somerset	" MILLER.	Queen Margaret . . .	Mrs. MELMOTÉ.
Lieutenant	" TYLER.	Adeline	" JOHNSON.
La Varrenne	" HALLAM, Jr.		

Mr. Miller, a native of New York, and afterwards a wealthy grocer and an alderman, was "a good-looking young man" with little talent for the stage, on which he remained but two or three years.

On the 14th, Mrs. Seymour made her first appearance in America as *Narcissa*, in "Inkle and Yarico." Her second character was *Rosina*, and her third, *Molly Maybush*, in the "Farmer," on the 20th October, when her husband made his first appearance as *Farmer Blackberry*. Mrs. Seymour was an illiterate woman, but she was called a great beauty, and her strong, powerful voice found many admirers, although it lacked sweetness and cultivation. Besides many singing parts she afterwards played a long list of chambermaids and rustic characters. Her engagement in New York terminated in 1804, but she played for many years afterwards in Philadelphia and New Orleans as Mrs. Bloxton. Mr. Seymour was of no value to the company.

The "Grecian Daughter" was played on the 24th, with the following fine cast :

Dyonisius	Mr. HODGKINSON.	Phocion	Mr. TYLER.
Evander	" HALLAM.	Melanthos	" CROSBY.
Philotas	" MARTIN.	Euphrasia	Mrs. MELMOTH.

Oct. 31st, Mr. Dunlap produced a new tragedy, entitled "The Mysterious Monk,"—afterwards published as "Ribbemont; or, The Feudal Baron." It proved successful, and was repeated occasionally for a few years.

Ribbemont	Mr. HODGKINSON.	Jacques	Mr. JOHNSON.
Manuel	" TYLER.	Francis	" MUNTO.
Theodore	" MARTIN.	Countess	Mrs. MELMOTH.

November 18th. After the comedy of "The Young Quaker," in which Hodgkinson played *Young Sadboy*; Hallam, *Clod*; Martin, *Spatterdash*; and Mrs. Johnson, *Dinah Primrose*; the farce of "My Grandmother," by Prince Hoare, was performed for the first time here, with the following excellent cast :

Vapour	Mr. HODGKINSON.	Souffrance	Mr. MARTIN.
Dicky Gossip	" JEFFERSON.	Florella	Mrs. HODGKINSON.
Sir Matthew Medley	" JOHNSON.	Charlotte	Miss A. BRETT.
Woodley	" TYLER.		

The popularity of this farce was for thirty years nearly unbounded. *Dicky Gossip* was among the most favorite characters of Jefferson, Twaits, Hilson, Barnes and Roberts,

while *Vapour* was equally a favorite with Hodgkinson, Harwood, Simpson, Moreland and Thayer.

Dec. 19th. For the first time on any stage, a musical drama by Elihu Hubbard Smith, entitled *Edwin and Angelina*, or *The Banditti*; the Songs partly from Goldsmith, and partly original; music by Pellesier.

Edwin	Mr. TYLER.	Hugo	Mr. MILLER.
Ethelbert	" MARTIN.	Walter	" MUNTO.
Sifred	" HODGKINSON.	Angelina	Mrs. HODGKINSON.

This production, which the *Biographia Dramatica* pronounces "not uninteresting," but which Dunlap says "though like its author, pure and energetic, was not sufficiently dramatic in its structure," did not attain popularity. Doctor E. H. Smith was the son of Doctor Reuben Smith, of Litchfield, Conn., and born there in 1771. He was distinguished for his private virtues, his professional skill, and his literary culture. In connection with Docts. Edward Miller and Samuel L. Mitchell, he established and edited "*The Medical Repository*," a work of eminent scientific ability. He fell a victim to yellow fever in New York, September, 1798. Docts. Smith, Miller and Mitchell, with Charles Brockden Brown, Noah Webster, James Kent, William Johnson, Richard Alsop, and the Rev. Samuel Miller were the friends and companions of Dunlap, and his literary critics and advisers. To them he submitted his dramatic works previous to their performance.

Dec. 30th. Cobb's opera, called the "*Siege of Belgrade*;" music by Storace,—accompaniments by Pellefier,—was produced in fine style, with new dresses, and new scenery painted by Mr. Jefferson.

The Seraskier	Mr. TYLER.	Anselm	Mr. MAGRATH.
Count Cohenberg	" HODGKINSON.	Michael	" MILLER.
Leopold	" JEFFERSON.	Lilla	Mrs. SEYMOUR.
Peter	" MUNTO.	Catharine	" HODGKINSON.
Usuf	" JOHNSON.	Fatima	" MUNTO.
Ismael	" SEYMOUR.	Ghita	Miss A. BRETT.

This opera was for thirty years an ever-attractive performance. Its last representation at the Park, was in 1840, with Braham as the *Seraskier*, and Mesdames Bailey and Maeder as *Lilla* and *Catharine*.

January 6th, never performed here, Holcroft's comedy, entitled *The Man of Ten Thousand!*

Dorrington	Mr. HODGKINSON	Major Rampart	Mr. CROSBY.
Hairbrain	" HALLAM.	Hudson	" HALLAM, Jr.
Herbert	" JEFFERSON.	Sir P. Pitiful	" MUNTO.
Curfew	" JOHNSON.	Lady Taunton	Mrs. TYLER.
Consol	" TYLER.	Annabel	" SEYMOUR.
Lord Laroon	" MARTIN.	Olivia	" JOHNSON.

It was repeated several times during the season, and for several successive seasons, but has now slept quietly for more than forty years.

January 9th. *The Rival Queens*, with Mesds. Melmoth and Johnson;—and, first time, a farce by Dunlap, called

Tell Truth and Shame the Devil!

Semblance	Mr. JOHNSON.	Tom Holton	Mr. JEFFERSON.
Whitely	" TYLER.	Susan	Mrs. HODGKINSON.

This was received with great applause, and when Mr. and Mrs. Johnson played at Covent Garden, was brought out there for the lady's benefit, May 18th, 1790—the characters represented by Messrs. Johnson, Murray, H. Johnson and Mrs. Litchfield.

January 16th. Never performed, a serious drama by John Blair Linn, a popular poet of the day, entitled *Bourville Castle*. The music by Carr, harmonized by Pellefier.

Charles Bourville . . .	Mr. HODGKINSON.	James	Mr. JEFFERSON.
Alfred	" TYLER.	Strabo	" MUNTO.
Guthrum	" CROSBY.	Marcia	Mrs. TYLER.
Bernard	" JOHNSON.	Julia	" HODGKINSON.

It was performed on the 25th, for the third time, for the author's benefit. Mr. Linn, we think, died in 1804, having been for some years pastor of a church in Philadelphia.

January 30th. A Mr. Collins made his first appearance in America as *Killmallock* in "*The Mountaineers*." He subsequently played several important characters, but appears not to have been a man of much note. His real name was Phippa.

February 1st, first time here, a comedy by Mr. Milne, called
The Comet; or, He would be a Philosopher.

Plotwell	Mr. HODGKINSON.	Lady Candour	Mrs. SEYMOUR.
Belmont	" TYLER.	Emily	" JOHNSON.
Sir Credulous Testy . . .	" JOHNSON.	Fanny	" HODGKINSON.

Prologue by Mr. MARTIN. Epilogue by Mrs. JOHNSON.

This piece was originally played at the Haymarket, and was afterwards cut down to a farce, and in America became very popular. It has been frequently played as "*The Eclipse*."

February 20th, never performed in America, Holcroft's comedy entitled
The School for Arrogance.

Count Conolly Villers . .	Mr. HODGKINSON.	Edmond	Mr. HALLAM, Jr.
Sir Paul Peckham . . .	" JOHNSON.	Picard	" MARTIN.
Sir Samuel Sheepy . . .	" JEFFERSON.	Lady Peckham . . .	Mrs. MELMOTH.
Melermot	" CROSBY.	Lucy	" JOHNSON.
Dorlmont	" TYLER.	Lydia	" SEYMOUR.

The comedy was favorably received, but has not now been heard of in fifty years.

February 29th, The Fashionable Lover.

Mortimer	Mr. HALLAM.	Tyrrel	Mr. MARTIN.
Aubrey	" TYLER.	Colin McLeod	" HODGKINSON.
Bridgemore	" JOHNSON.	Augusta Aubrey . . .	Mrs. JOHNSON.
Dr. Draid	" CROSBY.	Mrs. Bridgemore . . .	" BRETT.

On this occasion a riot occurred in the Theatre, caused by the surreptitious appearance of Mrs. Hallam, who, while Hodgkinson was on the stage engaged in the performance, stealthily advanced to the footlights by his side, and appealed to the audience for their aid and protection, charging upon him her forced retirement from the boards. Parties were at once formed, and for a while discord reigned supreme. A large majority of the audience, however, finally supported Mr. Hodgkinson's view of the subject, Mr. Hallam promised again to withdraw his wife, and the play proceeded to its termination with applause. The next night, notwithstanding his apparent triumph, Mr. Hodgkinson was so loudly hissed (probably by the emissaries of Hallam) that he refused to continue the performance, and declined attending to his duties either as actor or manager for the remainder of the season.

April 7th, never performed here, Morton's capital comedy of The Way to get Married.—(Still occasionally played with great applause.)

Tangent	Mr. MARTIN.	Landlord	Mr. MUNTO.
Capt. Faulkner	" TYLER.	Solicitor	" WOOLLS.
Toby Allspice	" JEFFERSON.	Lady Sorrell	Mrs. BRETT.
Dashall	" HALLAM, Jr.	Julia Faulkner	" JOHNSON.
Caustic	" JOHNSON.	Clementina Allspice .	" SEYMOUR.
McQuerry	" CROSBY.	Fanny	" MUNTO.

The Theatre was closed during Passion Week, re-opening on Monday, April 17th, for the benefit of Mrs. Hodgkinson, with a new farce by Mrs. Inchbald, called Next-Door Neighbors, cast as follows:

Sir George Splendorville.	Mr. HALLAM, Jr.	Henry	Mr. MARTIN.
Lord Hakard	" MILLER.	Lucie	" MUNTO.
Manly	" TYLER.	Lady Caroline	Mrs. SEYMOUR.
Blackman	" JOHNSON.	Lady Bridget Squander	" TYLER.
Milford	" CROSBY.	Eleanor	" JOHNSON.
Bluntly	" JEFFERSON.	Evans	" BRETT.

Mrs. Hodgkinson also appeared as *Priscilla Tomboy* and *Moggy McGilpin*.

April 21st, Mr. Martin's benefit. The Suspicious Husband;

Ranger	Mr. HALLAM.	Jack Meggott	Mr. JEFFERSON.
Bellamy	" MARTIN.	Mrs. Strickland . . .	Mrs. MELMOTH.
Strickland	" COLLINS.	Clarinda	" JOHNSON.
Frankly	" TYLER.	Jacintha	" MUNTO.
Tester	" JOHNSON.	Lucetta	" BRETT.

with the pantomime of Alonzo and Imogene.

April 24th, Mrs. Johnfon's benefit.

First time in thirty years, *Cymbeline*;

<i>Cymbeline</i>	Mr. COLLINS.	<i>Guiderus</i>	Mr. MARTIN.
<i>Posthumus</i>	" HALLAM.	<i>Pisanio</i>	" JOHNSON.
<i>Cloten</i>	" JEFFERSON.	<i>Philario</i>	" HALLAM, Jr.
<i>Belarius</i>	" CROSBY.	<i>Queen</i>	Mrs. TYLER.
<i>Iachimo</i>	" TYLER.	<i>Imogen</i>	JOHNSON.

and, first time in New York, Prince Hoare's admired musical farce of *Lock and Key*.

<i>Old Brummagem</i>	Mr. JOHNSON.	<i>Ralph</i>	Mr. JEFFERSON.
<i>Capt. Cheerly</i>	" TYLER.	<i>Laura</i>	} Probably { Mrs. SEYMOUR.
<i>Capt. Vain</i>	" MARTIN.	<i>Fanny</i>	} " HODGKINSON.

April 25th, Mrs. Melmoth's benefit. The School for Wives ; and, *Ariadne* abandoned by Theseus in the Island of Naxos—a serious pantomime. *Mrs. Bellville*, and *Ariadne* by Mrs. Melmoth.

May 5th, Mr. Johnson's benefit. *King Lear* ;

<i>Lear</i>	Mr. HALLAM.	<i>Cordelia</i>	Mrs. JOHNSON.
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First time in New York, a farce by the Rev. John Rose, called *A Quarter of an Hour before Dinner* ;

<i>Level</i>	Mr. TYLER.	<i>Col. Modish</i>	Mr. MUNTO.
<i>Lord Simper</i>	" HALLAM, Jr.	<i>Plainwell</i>	" JEFFERSON.
<i>Sir Wm. Wealthy</i>	" COLLINS.	<i>John</i>	" JOHNSON.
	Mrs. Level		Mrs. MELMOTH.

and, Half an Hour after Supper, with the following performers, and probably cast to the characters that we have assigned them.

<i>Sturdy</i>	Mr. JOHNSON.	<i>Tabitha</i>	Mrs. BRETT.
<i>Bentley</i>	" MARTIN.	<i>Eliza</i>	Miss A. BRETT.
<i>Capt. Berry</i>	" HALLAM, Jr.	<i>Susana</i>	" HARDING.
<i>Frank</i>	" JEFFERSON.	<i>Nanny</i>	Mrs. HODGKINSON.
		<i>Mrs. Sturdy</i>	" TYLER.

May 10th, Mr. Hodgkinson's benefit. Never performed in America, Reynolds's comedy called *Fortune's Fool*.

<i>Ap-Hazard</i>	Mr. MARTIN.	<i>Orrville</i>	Mr. MUNTO.
<i>Sir Bamber Blackletter</i>	" JOHNSON.	<i>Lady Danvers</i>	Mrs. JOHNSON.
<i>Sir Charles Danvers</i>	" HALLAM, Jr.	<i>Mrs. Seymour</i>	" MELMOTH.
<i>Tom Seymour</i>	" JEFFERSON.	<i>Miss Union</i>	" BRETT.

and *Selima* and *Azor*.

<i>Azor</i>	Mr. TYLER.	<i>Selima</i>	Mrs. HODGKINSON.
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May 15th, Mr. Tyler's benefit, and first performance in New York of O'Keefe's comic opera of

Fontainebleau ; or, *John Bull in Paris*,—thus cast :

<i>Sir John Bull</i>	Mr. JOHNSON.	<i>Lapoche</i>	Mr. MARTIN.
<i>Sir Shenkin</i>	" JEFFERSON.	<i>Lady Bull</i>	Mrs. BRETT.
<i>Lord Winlove</i>	" MUNTO.	<i>Miss Dolly Bull</i>	" JOHNSON.
<i>Henry</i>	" TYLER.	<i>Rosa</i>	" HODGKINSON.
<i>Lackland</i>	" HALLAM.	<i>Celia</i>	" SEYMOUR.
<i>Col. Epaullette</i>	" HALLAM, Jr.	<i>Mrs. Casey</i>	" MELMOTH.

The character of *Sir Shenkin Ap Griffin* was afterwards transformed by the author into *Squire Tallyho*.

May 17th, benefit of Mrs. Brett and Mrs. King.

The *Siege of Belgrade* ; and, never performed in America, O'Keefe's farce, called the *Doldrum* ; or, 1797 and 1804.

<i>Sir Marmaduke</i>	Mr. JOHNSON.	<i>Flam</i>	Mr. HALLAM, Jr.
<i>Septimus</i>	" JEFFERSON.	<i>Looby</i>	" MUNTO.
<i>Capt. Septimus</i>	" TYLER.	<i>Mrs. Auburn</i>	Mrs. BRETT.
<i>Capt. Slash</i>	" COLLINS.	<i>Emmeline</i>	" COLLINS.
<i>Gyp</i>	" MARTIN.	<i>Jenny</i>	" KING.

Mr. Hodgkinson re-appeared on the 22d, as *Octavian*, for the benefit of Miss A. Brett and Miss Harding. On the same occasion, "The Tragedy of Tragedies," with the "Life and Death of Tom Thumb the Great," was revived.

Tom Thumb	Mast. STOCKWELL.	Glumdalca	Mr. CROSBY.
King Arthur	Mr. JOHNSON.	Queen Dollalolla	Mrs. SKYMOUR.
Lord Grizzle	" JEFFERSON.	Princess Huncamunca	Miss A. BRETT.

May 29th. Benefit of the Box Bookkeeper, whose name in the bills was now spelled Falconer. Love Makes a Man; and the farce of The First Floor.

Whimsey	Mr. JOHNSON.	Furnish	Mr. CROSBY.
Johnny Whimsey	" MARTIN.	Charlotte	Mrs. SKYMOUR.
Tim Tartlet	" JEFFERSON.	Mrs. Pattipan	" BRETT.

May 31st. Benefit of Mr. Hallam, Jr.

The School for Scandal. *Sir Peter Teazle*, Mr. Hallam; *Lady Teazle* Mrs. Hallam; (her first appearance this season) previous to which the lady addressed the audience in the following prologue, written by Mr. Milne:

" These flattering plaudits cannot fail to raise
 A wish to merit such transcendent praise ;
 It can but be a wish, for ah ! my heart
 Knows merit could not claim a thousandth part :
 But like the lavish hand of heaven, you
 Give largely e'en though nothing should be due.
 O'ercome with joy, my anxious throbbing heart,
 Disdaining all the little tricks of art,
 Conceals those feelings in a grateful breast
 Which may be felt, but cannot be expressed.
 Time has now swept ten rolling years away
 Since flattering plaudits graced my first essay ;
 Young, giddy, rash, ambitious and untaught
 You still caressed, excusing many a fault ;
 With friendly hand safe led me through the way
 Where lurking error watches to betray :
 And shall I such advantages forego
 With my consent ? I frankly answer, No :
 I may through inadvertency have strayed
 But who by folly *never* was betrayed ?
 If e'er my judgment played the foolish part,
 I acted not in concert with my heart.
 I boldly can defy the world to say
 From my first *entrée* to the present day,
 Whate'er my errors, numerous or few,
 I ever wanted gratitude to you.

On your indulgence still I'll rest my cause ;
 Will you support me with your kind applause ?—
 You verify the truth of Pope's fine line,
 'To err is human ; to forgive, divine !'

June 2d. Mr. and Mrs. Munto's benefit. Never performed here, *The Bank Note* ; or, a *Lesson for Ladies* ; and a farce in which Mrs. Hallam will appear.

June 5th. First time in New York, Colman's comedy of the *Spanish Barber* ; and *Two Strings to Your Bow*. The casts are not found, that of the former was probably—

Count Almaviva . . .	Mr. TYLER.	Talbott	Mr. JEFFERSON.
Doctor Bartolo . . .	" JOHNSON.	Rosina	Mrs. HODGKINSON.
Figaro	" MARTIN.		

June 7th. Never performed, a drama called the *Man of Fortitude*, purporting to have been written by Mr. Hodgkinson, but which Dunlap claims to have been stolen bodily from a manuscript called "*The Knight's Adventure*," left by him in the pretended author's hands, with additions and interpolations. It was thus cast :

Sir Bertrand	Mr. HODGKINSON.	Peasant	Mr. JOHNSON.
Carlos	" JEFFERSON.	Spectre	" TYLER.
Sancho	" MARTIN.	Traveller	" WOOLLS.
Bernard	" MILLER.	Captive	Mrs. JOHNSON.

and *The Mogul Tale*.

Great Mogul	Mr. TYLER.	Johnny Atkins . . .	Mr. HODGKINSON.
Doctor	" JOHNSON.	Fanny Atkins . . .	Mrs. HODGKINSON.

June 14th. Last night of the season. Mrs. Hallam's benefit. "Mrs. Hallam feels a confidence that the public patronage will not be withheld on account of her not participating in the fatigues of the season, as her absence was in opposition to her inclination, and has been the cause of considerable pecuniary loss."

Pieces to be performed not advertised.

Thus ended a season that had proved a constant scene of discord and crimination between the two older managers, which their new partner, Dunlap, in vain endeavored to prevent or allay. The result was that Mr. Hallam disposed of his interest in the concern to Hodgkinson and Dunlap, and remained connected therewith only as a salaried actor, his wife by agreement being also engaged. Mr. Dunlap's *History* gives minute details of these events as they transpired.



CHAPTER XIII.

John Street Theatre, 1797—Solee's Company—Greenwich Street Theatre—
Wignell and Reinagle's Company—Mrs. Merry—Mr. Cooper—Last Performance in John Street.

THE Old American Company, during the summer and fall of 1797, visited Newport and Boston, and in return their territory was invaded by the managers of the Philadelphia, Boston, and Charleston Theatres. An advertisement from the latter was thus issued:

“The inhabitants of the City of New York, and its vicinity, are respectfully informed that a company of comedians engaged by Mr. Solee of the City Theatre, Charleston, S. C., and composed of most of the principal performers of the Boston and Charleston Theatres, are arrived in town on their way to Philadelphia, and having permission of Messrs. Hodgkinson and Dunlap to open the Theatre, John St., *for two nights only*, the first performance will be this evening, August 18th, 1797, when will be presented the comedy of *The Wonder*!

Don Felix . . . Mr. BARRETT.	Lissardo . . . Mr. JONES.
Col. Britton. . . “ WILLIAMSON.	Violante . . . Mrs. BARRETT.
Don Pedro . . . “ HUGHES.	Isabella . . . “ GRAUPNER.
Don Lopez . . . “ CROSBY.	Flora . . . “ JONES.
Frederick . . . “ DOWINE.	Inis . . . “ HUGHES.

with the farce of *The Spoiled Child.*

Little Pickle . . . Mrs. WILLIAMSON.	Miss Pickle . . . Mrs. ALLEN.
Old Pickle . . . Mr. HUGHES.	Maria . . . Miss ARNOLD.
Tag . . . “ JONES.	Sufan . . . Mrs. GRAUPNER.
John . . . “ DICKSON.	Margery . . . “ HUGHES.

Being the first appearance of all in New York, Mr. Crosby alone excepted.

Mr. Giles Leonard Barrett, the representative of *Don Felix*, had seen his best days, and though his figure was still fine, his action graceful and his general performance respectable, his face was inexpressive, and his standing below that of

Hodgkinson, and of the new stars, Fennell and Cooper, who were soon after pitted against him. He made his American *début* at Boston, Dec. 28th, 1796, as *Ranger*, in the "Suspicious Husband," played in the Park Theatre in 1798-9, and last appeared here at a summer theatre, in Vauxhall Garden, 1808. In England he had been a popular leading performer in several provincial establishments. He died at Boston, where he had been a great favorite, Nov. 18th, 1809, aged 65 years. His son, Mr. George Barrett, who retired from our stage in 1855, will be remembered as one of our very best light comedians.

Mrs. Barrett (who had played in England as Mrs. Rivers) was a skillful and accomplished actress, but rather beyond the period of life adapted to such characters as *Violante*. In tragedy she was more highly esteemed. Her height was towering, but her figure was well proportioned and her bearing majestic. She was said to have been a pupil of Macklin, and made her *début* in London as *Portia*. She commenced her vocation in America at Boston, as *Mrs. Beverly*, in the "Gamester," January 2d, 1797. She was at the Park, in 1798, and again played there, in "old women," during the season of 1821-2. She was engaged for the latter line at the first opening of the Bowery Theatre, in 1826, but had then too "far declined into the vale of years" to sustain it effectively, and another actress was substituted. She died at Boston in 1832.

Mr. J. B. Williamson was an actor of considerable ability having held a leading position in the Haymarket Theatre, London, 1783. He first appeared there as *Hamlet*, and made his American *début* as *Othello*, at Boston, 1796. He played in New York only during this short summer season. His death occurred at Charleston, S. C., March 28th, 1802. His wife (formerly Miss Fontenelle) was an excellent comic actress in romps and mischievous boys. She was the original *Moggy McGilpin*, in the "Highland Reel," in which character she appeared at Covent Garden in 1788. Her American *début* was at Boston in 1796, and her final exit from the stage of life,

at Charleston, S. C., Oct. 31st, 1799. She was little known in New York, but was highly praised by the few who saw her.

Mr. and Mrs. Jones had first appeared in Boston, 1794. The gentleman was reputed a good low and eccentric comedian. He also died at Charleston soon after his arrival there, in 1797. His wife was admired in Boston, in chambermaids and rustics.

Mrs. Graupner (previously Mrs. Heelyer) was the wife of a German musician in the orchestra. She was a favorite vocalist and walking lady, and was long attached to the Boston Theatre, where she first appeared in 1794.

Miss Arnold was young and beautiful. She was afterwards Mrs. Poe, and mother of the unhappy poet, Edgar Allen Poe. She became a very pleasing *comédienne* and songstress, and was attached to the Park Theatre in 1809.

Mr. Dickson, or as his name commonly appeared in the Boston bills, Dickinson, never became familiarly known to New Yorkers. He was born in London, 1774,—made his American *début* at Boston as *Saville*, in the “*Belle’s Stratagem*,” 1794,—became afterwards eminent as an actor of comic old men,—was manager of the Boston Theatre 1806, and continued so with various partners for many years,—married Miss Harrison, sister of the more celebrated Mrs. Powell, of the Boston Theatre,—retired from the stage in the character of *Cosey*, in “*Town and Country*,” April 14th, 1817,—and died in Boston, April 1st, 1853, aged 79 years:—admired as an actor, approved as a manager, and respected as a man.

The next performance by the new company was on the 20th of August, and consisted of “*The Mountaineers*,” and “*The Spoiled Child*,”—the tragedy thus cast:

Octavian	Mr. BARRETT.	Bulchazin Muley . . .	Mr. CROSBY.
Roque	“ HUGHES.	Floranthe.	Mrs. HUGHES.
Kilmallock.	“ COLLINS.	Agnes	“ ARNOLD.
Lope Tocho	“ VILLIERS	Zorayda	“ TUBBS.

Mr. Villiers, who made his first appearance as *Lope Tocho*, was a native of England, and for several years an admired low comedian in Boston, where he first played in America. He married the youngest Miss Westray (afterwards Mrs. Twaits), and died about 1804.

The third performance was advertised for the 22d, but

postponed to the 24th, when "The Gamester" was thus performed:

Beverly.	Mr. BARRETT.	Bates	Mr. CLOUGH.
Stakely.	" COLLINS.	Mrs. Beverly	Mrs. BARRETT.
Lewson.	" DOWNIE.	Charlotte	" JONES.

with

The Romp.

Priscilla Tomboy Mrs. WILLIAMSON.

Mrs. Barrett made a powerful impression in *Mrs. Beverly*, and Mrs. Williamson's "Romp" was warmly applauded by an audience familiar with Mrs. Hodgkinson's merit in the same part.

On the 30th, Mrs. Whitelock made her first appearance in New York, as *Isabella*, in "The Fatal Marriage."

Mrs. Elizabeth Whitelock was one of the many children of Roger Kemble, and of course sister to the matchless Mrs. Siddons, whom she closely resembled, and in many parts is said to have closely imitated. She was born in 1761, and in early life apprenticed to a mantua-maker. Her sister's great success induced her to attempt the stage, and having played at various provincial theatres, she was engaged at Drury Lane, in 1783, where she remained until her marriage with Mr. Charles E. Whitelock, in whose theatre at Newcastle she was afterwards leading actress. In 1791, she became a favorite at the Haymarket, London, and in 1794, being one of Wignell's engagements for Philadelphia, made her first appearance in America at that city, as *Isabella*. In 1800, she played again in London, and was afterwards at Boston, whence she came to New York in 1802 as the leading lady at the Park Theatre, where, though really a fine actress, she never superseded Mrs. Melmoth, Mrs. Johnson, or Mrs. Merry in the favor of the public. Mrs. Whitelock's person was large and heavy, and bore, as did her countenance and voice, a marked resemblance to the house of Kemble. She visited America again in 1812, and played in Boston, a city that had always held her in the highest estimation. She is represented to have borne an exemplary character, and to have graced society as well as the stage. She died in 1835, at the age of 74, in her native land, where she had lived for many years in comfortable retirement.

Mr. Whitelock made his first appearance in New York,

September 2d (postponed from September 1st), as *Sir Oliver Surface*, in "The School for Scandal," to the *Joseph* of Mr. Williamson, the *Charles* of Mr. Barrett, and the *Lady Teazle* of Mrs. Barrett. Mr. Whitelock, a most excellent actor in serious fathers and Irish characters, was well known in England, where, many years before, he had had the management of several provincial theatres, in connection with the celebrated Munden. He made his American *début* at Philadelphia, with Wignell's company, took the management of the Boston Theatre in 1800, which proved an unfortunate speculation, made his first appearance at the Park Theatre, as *Major O'Flaherty*, in "The West Indian," October 27th, 1802, and was last in America in 1812. He returned with his wife to England and died there.

Sept. 5th, The Roman Father ;

Horatius	Mr. WHITELOCK.	Ventidius	Mr. COLLINS.
Publius	" BARRETT.	Volcinius	" SULLY.
Valerius	" DOWNIE.	Horatia	Mrs. WHITELOCK.
Tullus Hostilius	" CROSBY.	Valeria	" HUGHES.

with The Highland Reel.

Moggy McGilpin Mrs. WILLIAMSON.

The name of Sully is first noticed in the above. Its proprietor, Matthew Sully, was a very popular comedian of Charleston, S. C., who appeared at the Park, June, 1806, and died at Augusta, Ga., April, 1812.

Sept. 8th, by permission of the author, John D. Burke, a drama performed with great applause in Boston, entitled

Bunker Hill ; or, the Death of General Warren.

Gen. Warren	Mr. BARRETT.	Sir Wm. Howe	Mr. SULLY.
Lord Percy	" WHITELOCK.	Harman	" CLOUGH.
Abercrombie	" WILLIAMSON.	American Grenadier	" CROSBY.
Gen. Prescott	" DOWNIE.	Elvira	Mrs. BARRETT.
Gen. Putnam	" HUGHES.	Anna	" HUGHES.

The success of the play, though not at all equal to the author's expectations, was more than commensurate with its deserts. Mr. Burke was a native of Ireland, lately arrived in America. He published a History of Virginia, and was the author of three dramas, "Bunker Hill," "Bethlem Gabor," and "Joan of Arc." He was killed in a duel with Coquebert, a Frenchman, in 1808.

Sept. 13th. Mr. and Mrs. Barrett were announced as *Mr.*

and *Mrs. Oakley*; and Mr. Jones as *Barnaby Rattle*, in the farce of that name.

Sept. 16th. Morton's play of "Columbus, or a World Discovered," was announced with new scenery painted expressly for the occasion. Cast not found.

Sept. 21st. "A young gentleman" made his first appearance as *Douglas*, with Mr. and Mrs. Whitelock as *Old Norval* and *Lady Randolph*; and Mrs. Williamson as *Roxalana*, in "The Sultan."

Oct. 2d. Ticket night. "Jane Shore." *Jane Shore* and *Alicia*, by two young ladies, their first appearance on the stage. Repeated on the 7th.

Oct. 17th. Announced as positively the last night, with the attendance of the President of the United States, (John Adams) and one fourth of the net proceeds for, the poor sufferers in Philadelphia, (by yellow fever)—the entertainments to consist of "Bunker Hill," the song of "Jacob Gawky's Rambles," by Mr. Jones, and "The Sultan."

The season (which lasted much longer than the two nights originally engaged for) had been a most unprosperous one, attributable not only to bad management (Mr. Soloe being a Frenchman, almost unacquainted with the English tongue) but to the presence of an opposition company under the direction of Wignell and Reinagle of Philadelphia, who occupied Ricketts' Circus, in the lower part of Greenwich Street, which had been fitted up for a summer theatre, and where a combined excellence of acting was exhibited, superior to any before seen in New York.

The opening of the latter establishment was announced as follows:

NEW THEATRE—Greenwich Street.

Managers WIGNELL and REINAGLE.

The public are respectfully informed that the entertainments of the Theatre in Greenwich Street will commence on Monday, August 21st, 1797, with an

Occasional Address . . . By Mr. WIGNELL.

After which, Otway's tragedy of

VENICE PRESERVED.

Pierre	Mr. COOPER.	Priuli	Mr. WARREN.
Jaffier	" MORETON.	Bedamar	" L'ESTRANGE.
Duke	" WARRELL.	Belvidera	Mrs. MERRY.

A grand pantomimic ballet, entitled

DERMOT AND KATHLEEN.

Dermot	Mr. BYRNE.	Father Luke . .	Mr. DOCTOR.
Patrick	" WARRELL, Jr.	Kathleen's Mother	" MITCHELL.
Darby	" BLISSETT.	Kathleen	Mrs. BYRNE.

and the farce of WHO'S THE DUPE?

Gradus	Mr. HARWOOD.	Old Doiley . .	Mr. WARREN.
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The opening was postponed until the 23d, when all of the above performers (Wignell excepted) made their first salutations to a New York audience. Mrs. Merry, as the most distinguished, deserves our first notice.

This lady, better known to fame in England as Miss Brunton, was the eldest daughter of Mr. John Brunton, manager of the Norwich Theatre, and was born May 30th, 1769. Her father had no intention of preparing her for the stage, and she had seldom visited the theatre; but accidentally discovering that she was letter perfect in several characters, he was induced to bring her forward on his benefit night at Bath, where, in February, 1785, she made her first theatrical attempt in "The Grecian Daughter." She was received with astonishment and rapture, and repeatedly performed the character, as well as *Horatia* in "The Roman Father," and *Palmira* in "Mahomet," to crowded and admiring houses. The report of her triumphs soon reached London, and she was immediately engaged by Mr. Harris, and on the 17th of October, 1785, first appeared at Covent Garden as *Horatia*, introduced by a prologue from the pen of Arthur Murphy, spoken by Mr. Holman. Her success there was even greater than at Bath—learning poured forth her praise in deep and erudite criticism, poetry lavished its sparkling encomiums, and personal anecdote, *bon mots* and epigrams filled every magazine. The reputation thus quickly acquired she firmly retained, and continued in the highest favor until her retirement in 1792, on her marriage with Mr. Robert Merry.

This gentleman, well known to the literary world as the

author of the *Della Crusca* poetry, had a fine face and person, and united to a naturally brilliant genius and amiable disposition, elegant manners and a superior education. Although his pecuniary affairs were at a low ebb, he being a *bon vivant* and addicted to all the extravagances of high life, the pride of his family forced him to withdraw his wife from the stage, but poverty afterward staring them in the face, the offer of high terms induced them to visit America, and in the character of *Juliet*, on the Philadelphia stage, December 5th, 1796, Mrs. Merry was first presented to the Western hemisphere. Mr. Merry dying suddenly in 1798, she married, on the first of January, 1803, Mr. Wignell, who survived the union only seven weeks. Surrounded with admirers and flattered by all who knew her, she once more, on the 15th of August, 1806, entered the matrimonial state with Mr. Warren, of Philadelphia. For nearly two years nothing occurred to mar the felicity of this match, when, contrary to any antecedent prognostic, she was seized in her confinement with epileptic fits, which terminated her existence on the 28th of June, 1808, at Alexandria, Va. Mrs. Merry played several engagements at the Park Theatre, which will be noticed in their order. Her person was rather under size, but her figure was elegant, and her action and deportment graceful and easy. Without possessing great beauty of countenance, she had highly expressive features, and, with a fine, clear articulation, her sweetness of voice struck every ear like a charm. Entirely devoid of stage rant, she read with perfect ease and freedom, laying her accent and emphasis naturally, and with critical correctness. In America she has since been equaled in pathos by Mrs. Duff, and surpassed in sublimity by Fanny Kemble, but excepting these two, every tragic actress seen here would suffer by comparison with this highly gifted woman. Other members of the Brunton family became distinguished as European performers—Mrs. Merry's brother occupied a respectable position for many years, and her sister, who married the Earl of Craven, and her niece, famous as Mrs. Frederick Yates, were prominent favorites in the British metropolis.

Thomas Abthorp Cooper next deserves our attention. He was born in 1776, his father being an Irish gentleman, who died in the service of the East India Company while our hero was still a child. Intrusted to the guardianship of William Godwin, young Cooper acquired, under his supervision, a superior classical education. His attention being turned to the stage, Holcroft became his dramatic preceptor, and his first essay in public was made in Edinburgh, at the age of seventeen, as *Malcolm*, in "Macbeth," resulting however, in an entire failure. In nowise disheartened, he pursued his studies with renewed vigor, and before he was nineteen had passed the ordeal of a London audience, in the characters of *Hamlet* and *Macbeth*, with triumphant success. His first appearance on the American stage was at Philadelphia, December 9th, 1796, as *Macbeth*, and his first appearance at the Park Theatre, New York, where for many years admiration for his talents knew no bounds, occurred on the 28th, of February, 1798, in the part of *Hamlet*. With a handsome face and noble person, a fine mellow voice, unusual dignity of manner and grace of action, and in his declamation most forcible and eloquent, as a tragedian he was without a rival.

In 1806, he became manager of the Park Theatre, and afterward associated with him Mr. Stephen Price, with whom he continued several years, till he resigned management for the more profitable career of starrng. His first wife, formerly Mrs. Upton, a daughter of David Johnson, Esq., of New York, died in 1808, and by his marriage, in 1812, with the most beautiful and brilliant belle of the city, (the *Sophy Sparkle* of Irving's *Salmagundi*) Miss Mary Fairlie, daughter of the celebrated wit, Major James Fairlie, and grand-daughter of Gov. Robert Yates, Mr. Cooper became allied to some of the most eminent families of the State, and his society was eagerly courted by all who made pretensions to taste or fashion.

For thirty years Mr. Cooper was the paramount favorite of the public, successfully resisting the encroachments of all rivalry, even Cooke's visit leaving his professional repute un-

affected; but the subsequent appearance of Kean, Booth and Macready, and the discovery of his many faulty readings, threw him into comparative neglect and into a line of characters in which he was ultimately superseded by younger and fresher actors.

Notwithstanding the accumulation of a large fortune in the exercise of his profession, his extravagant style of living, and fondness for the gaming as well as the dinner table, finally reduced him to comparative poverty, and a benefit for his family, under the patronage of influential individuals, was given in almost every city in the Union. An entertainment for this purpose took place at the Bowery Theatre, November 7th, 1833, which yielded a gross amount of \$4,500, the largest sum then ever received for a single night's performance at any theatre in America. His last appearance on the Park stage, the scene of his greatest triumphs, was for the benefit of Mr. Barry, January 29th, 1833, when he played *Iago* to Mr. Forrest's *Othello*, Mr. Barry personating *Cassio*, Mr. Clarke *Brabantio*, Mr. Placide *Roderigo*, Miss Clara Fisher (now Mrs. Maeder) *Desdemona*, and Mrs. Sharpe *Emilia*, a combination of excellence that has never been surpassed in America. Mr. Cooper appeared for the last time in New York at the Bowery, in the character of *Marc Antony*, November 24th, 1835, though he afterward played repeatedly at the South. His daughter's marriage with the son of President Tyler gave him a claim on the liberality of that gentleman, who ultimately provided him with a situation in the Custom House of New York.

A portly old gentleman, with rubicund face and silvery hair, clothed in summer in an entire suit of white, with an eye-glass hanging jauntily from his neck, and a certain indescribable air of high breeding about him, was for several years, frequently observed in the neighborhood of Wall Street, by many who little imagined that in his person was once concentrated all the matchless elegance of the tragedian Cooper.

He died at his country residence, Bristol, Pennsylvania, April 21st, 1849, aged nearly 73 years.

Mr. Moreton, whose real name was Pollard, was a native of America. He had resided in England, and in India, where he was assistant cashier of the Calcutta Bank. An imprudence not reflecting on his moral character lost him his situation, and returning to England, he was engaged by Wignell, and made his first appearance on the stage at Annapolis, in 1793. In a short time his early good breeding and close study made him the first high comedian in America. Mr. W. B. Wood, who was familiar both with the English and American stage, pronounced him the best actor of easy comedy he had ever seen—Lewis, the prince of *Vapids*, alone excepted. In youthful tragedy, previous to the arrival of Cooper, he was also unapproached. This was his only visit to New York, his theatrical career being a brief one. He died of consumption at Philadelphia, April 2d, 1798, while still a young man.

Mr. William Warren was the next most valuable member of the company, and the best actor of old men that our Western world had then seen. He was born in the city of Bath, England, in 1767. His father was a cabinet-maker, and intended him for the same trade, but disliking the business, he joined a strolling company, and at the age of seventeen made his *début* as *Young Norval*. After many vicissitudes, he finally became an esteemed member of the York company, under Tate Wilkinson, in 1788, remaining there till he was engaged, in 1796, for Philadelphia, where he first appeared as *Friar Lawrence*, and *Bundle* in "The Waterman." In connection with Mr. Wood and others, he was long a manager of the Philadelphia Theatre, having, in 1806, married the widow of Wignell, whom we have alluded to as Mrs. Merry. After a long career of prosperity, his latter days were clouded by misfortune, and he retired from the management of the Chestnut Street Theatre, on the 31st, of December, 1829. In November, 1831, he played an engagement at that establishment, making his last appearance on the stage as *Sir Robert Bramble*, on the 25th, of that month, giving melancholy evidences of decay, both mental and physical. He died at Bal-

timore, October 19th, 1832, aged 66 years, surviving his old friend and partner, Jefferson, but a few weeks.

A distinguished critic, in 1812, remarked of him, that "he was the only stock actor in America who would be able to maintain in any theatre in Britain the same rank that he held here." His private character as son, brother, husband, father and friend, was such as to command universal esteem. His children, who have attempted the stage with success, were Hester, (subsequently Mrs. Willis and Mrs. Proctor, now deceased) Annie, (Mrs. D. Marble) Mary Ann, (Mrs. J. B. Rice) and a son, William Warren, Jr., the long popular comedian at Boston.

In the *ballet*, Mr. and Mrs. Oscar Byrne were the most distinguished dancers yet seen in America, and had been eminent on the boards of Covent Garden, where the former had made his *début* in 1786. They were not appreciated in America, and soon after returned to England, where Mr. Byrne died in 1842, at the age of 75. Beyond the character of the profession in which they were engaged, there was nothing in their course of life to distinguish them from the most respectable and worthy members of the community.

Mr. Blissett was one of the best of actors in a small part, or French character, and was also one of Wignell's original engagements. As *Dr. Caius*, *Dr. Dablancoeur*, *Jerry Sneak*, *Canton*, *Sheepface* and *Bagatelle*, he was perfection. He returned to England in 1821, and some few years after inherited property on which he retired in ease and independence.

In the afterpiece, Mr. John E. Harwood made his first appearance on the New York stage as *Gradus*. Intended for the practice of the law, his education was of the highest excellence, and by nature he was calculated to shine either on or off the boards. High comedy was his *forte*, but increasing corpulence compelled him to adopt a broader line, and he was perfectly at home in any character of humor. His *Falstaff* was the best seen in America until the arrival of Cooke. He had first appeared at Annapolis and Philadelphia, in 1793-94, and was afterward on the Park stage for several

years. His wife was Miss Bache, a granddaughter of our great Franklin, and her taste for extravagance, which harmonized with his own, was the cause of innumerable difficulties and embarrassments. To gratify the pride of her family, he for a while left the stage and engaged in the business of book-selling which his poor management rendered unprofitable. Mr. Harwood died at Germantown, Penn., September 21st, 1809, aged 38 years, leaving at the time no equal in comedy on the American stage.

On the 25th of August, 1797, Mr. Bernard, from London and Dublin, made his first appearance in America as *Goldfinch* in "The Road to Ruin," with Mr. Warren as *Old Dorn-ton*.

John Bernard belonged to the old school of actors, and was the intimate associate of the most eminent men of fashion, wit and literature of his time. He was the son of a lieutenant in the navy,—born at Portsmouth, England, in 1756, and, contrary to the wishes of his family, determined on attempting the stage. Leaving home surreptitiously under an assumed name, he made his first public attempt in the village of Chew Magna, May, 1773, as *Jaffier*. Connected with various strolling companies, through the various difficulties, discouragements, and embarrassments inseparable from them, he finally worked his way up to a prominent situation at Covent Garden, playing comedy of various grades with perfect success, and was the first gentleman enjoying a metropolitan reputation who was induced to cross the Atlantic. Mr. Wignell took him to Philadelphia, and he remained there six years, after which he went to Boston, where in 1806 he became joint manager with Mr. Powell. In 1807 he made his first bow in the Park Theatre as *Lord Ogleby*, and afterward played several temporary engagements there. He is last recollected at the Commonwealth Theatre, formerly a circus, on the easterly side of Broadway, corner of White Street, where he played in conjunction with a very brilliant company. His benefit and last appearance there took place December 9th, 1813, when he personated *Dashwould*, in "Know your own

Mind," and *Mungo*, in "The Padlock." He afterward returned to Europe, and died in destitute circumstances at London, November 29, 1828, aged 72 years. His son, W. B. Bernard, born in America, is the author of "The Nervous Man," and other successful dramas, and edited his father's entertaining "Retrospections of the Stage."

Sept. 4th,		The Way to Get Married.	
Tangent	Mr. MORETON.	Geoffrey	Mr. FRANCIS.
Capt. Faulkner	" COOPER.	Ned	" BLISSITT.
Toby Allspice	" HARWOOD.	Lady Sorrell	Mrs. L'ESTRANGE.
Cautic	" WARREN.	Julia Faulkner	" MERRY.
Dashall	" WIGNELL.	Clementina Allspice	" FRANCIS.
McQuerry	" L'ESTRANGE.	Fanny	" DOCTOR.

Sept. 8th, Toward the relief of the unfortunate sufferers by the late dreadful fire at Albany, will be performed the tragedy of

The Revenge.	
Zanga	(His first appearance in New York) Mr. FENNEL.
Alonzo	Mr. MORETON.
Carlos	" COOPER.
Alvarez	" WARREN.
	Manuel " WIGNELL.
	Leonora Mrs. MERRY.
	Isabella " HERBY.

Mr. James Fennell was a performer of great excellence, and might have enjoyed the honor of being the finest tragedian on the American stage, had he combined ordinary discretion with his great natural abilities. His height was six feet two inches; his face was pleasant, not handsome. He had an excellent classic education, and, under the assumed name of Cambray, had first appeared in Edinburgh in 1787 with great success, but becoming involved in quarrels with his brother actors, he left that city for London, and played at Covent Garden, without creating much of a sensation. He finally came to America, and made his *début* at Philadelphia in 1794, receiving the highest encomiums of the press, and playgoers in general. He shone conspicuously both as *Othello* and *Iago*; his *Glenalvon* was a masterly personation, and as *Zanga* he soared beyond all competition. But he was extravagant, dissipated, and reckless, continually projecting schemes for advancing his own interests at the expense of others' pockets, repeatedly in jail, and forever disappointing managers and audiences. He first appeared at the Park Theatre in 1800, and was there again in 1802. He finally sunk into imbecility, and on his last appearance, in 1814, seemed to have become a driveling idiot. He died at Philadelphia in June, 1816, aged nearly 50.

The next performance was *Romeo and Juliet*, on the 11th, with the following fine cast:

Romeo	Mr. MORETON.	Montague	Mr. WARRELL.
Mercutio	" BERNARD.	Peter	" BLISSETT.
Benvolio	" FOX.	Apothecary	" FRANCIS.
Tybalt	" WIGNELL.	Juliet	Mrs. MERRY.
Friar Lawrence	" WARREN.	Lady Capulet	" L'ESTRANGE.
Capulet	" MORRIS.	Nurse	" HERVEY.

The funeral dirge was rendered by Mrs. Oldmixon, Mrs. Warrell, Mrs. Warren, Mrs. Green, Mrs. Anderson, Miss Milbourne, Messrs. Darley, Warrell, Jr., L'Estrange, and others.

Several of these performers will be met with hereafter on the boards of the Park or other New York theatres, and will then be noticed. Mrs. Warren, (the first wife of the comedian) the Warrell family, Mr. and Mrs. L'Estrange, and others, are never after heard of in New York. Mr. L'Estrange is said to have lived beyond the age of 80 years.

Sept. 15th, First time in New York, Morton's play, entitled :
COLUMBUS, OR A WORLD DISCOVERED.

With entirely new Scenery, Machinery, and Dresses.

The Prologue By Mr. WIGNELL.

The Music arranged " Mr. REINAGLE.

The Pageant and Processions " Mr. BYRNE.

The principal part of the Scenery designed
and executed by, or under the direction of } " Mr. MILBOURNE.

The Temple of the Sun " Mr. J. J. HOLLAND.

The Scene of the Volcano designed " Mr. J. RICHARDS,

[of Theatre Royal, Covent Garden,]

and executed by Mr. MILBOURNE.

Columbus	Mr. COOPER.
Alonzo	" MORETON.
Harry Herbert	" WIGNELL.
Dr. Dolores	" HARWOOD.
Bribon	" FRANCIS.
Roldan	" FOX.
Valverde	" DARLEY.

Moscoco	Mr. BLISSETT.
Orozembo	" WARREN.
Telaſco	" L'ESTRANGE.
Catalpo	" WARRELL.
Cora	Mrs. MERRY.
Nelti	" FRANCIS.

and the Farce of The Author.

Cadwallader	Mr. BERNARD.	Young Cape	Mr. FENNELL.
Mrs. Cadwallader	[her first appearance]		Mrs. BERNARD.

Of the artists connected with the "getting up" of the above drama, we have not heretofore noticed Mr. Reinagle, the musician and composer, and joint partner with Mr. Wignell. He was distinguished in his profession, and for many years leader of the Philadelphia orchestra. His son, Hugh Reinagle, was afterward an eminent artist in the scenic depart-

ment. The family name stands high in European repute. Milbourne was an excellent scene-painter, brought by Wignell from England in 1792 for his theatre in Philadelphia, which he ornamented and furnished with scenery far surpassing in merit any stage decorations then seen in the country.

Mr. Holland was a fresher addition to the same department, and his taste, skill and industry soon rendered him second to none in the Union.

Mr. Richards was a brother-in-law of Wignell, and secretary to the Royal Academy of London. He furnished the model of the Chestnut Street Theatre, and presented to the managers a beautiful drop-curtain and several fine scenes.

Of the performers, Mr. William Francis is mentioned in Theatrical Biography as being unknown, until connected with Wignell's company, but that he had been in early life a dancer. Perhaps he had appeared in that capacity on the John Street stage in 1773, a dancer of that name having then been there. He was now an excellent representative of bluff and blustering old men and other comic parts, and still occasionally joined the dance. In Philadelphia, he was a member of the stage for more than thirty years, and his dancing academy was long the most fashionable in the city. He last played in New York in 1812. He retired from the profession in 1826, and died of gout, the same year, at his residence in Philadelphia, aged 69 years.

Dunlap speaks of Mrs. Francis as always respectable in her profession, and in private life a model of cheerful benevolence. Having no children, Mr. and Mrs. Francis adopted and educated several orphans who lived to attest their parental care and beneficence. The *forte* of Mrs. Francis was in old women, and in certain characters of broad humor, such as *Clementina Allspice*, *Sally Downright*, *Mrs. Candour*, *Nelly*, (No Song) *Beatrice*, (Anatomist) &c., in which at the time she was unsurpassed. She was for many years on the Philadelphia stage, but we believe never re-appeared in New York. She died of paralysis, in 1834, at the age of 68.

Mr. Fox had been brought up as an engraver, was still quite young, and had both vocal and histrionic abilities. He will be found in New York again, in 1799, on the Park stage.

Mr. Darley, a favorite vocal performer both in England and America, had been bred a buckle-maker in Birmingham, but his uncommon sweetness and power of voice induced him to appear in public, first as a concert singer and then on the stage of that city, whence he was transferred to the boards of Covent Garden, London, where he succeeded Charles Bannister in several of his most favorite vocal characters. He came with Wignell to America in 1792, and after an agreeable sojourn of some ten years, returned to England, and reappeared professionally, but finally renounced the stage and for many years was the host of a popular place of public entertainment. He died in 1819, aged 66 years. His son, Mr. John Darley, will hereafter be met with as a prominent and esteemed member of the profession.

In the afterpiece of "The Author," Mrs. Bernard (formerly Miss Fisher) made her first appearance in the amusing character of *Mrs. Cadwallader*. She was the second wife of her husband, married in 1795, and died in Boston, 1805, scarcely known to the playgoers of New York.

Sept. 22d, was performed the comedy of the "Country Girl," *Harcourt* and *Peggy*, by Mr. and Mrs. Marshall; with the operetta of "Rosina," *Belville* and *Rosina*, by Mr. and Mrs. Marshall, their first appearance in New York. This couple also came over in 1792, and were both valuable in their respective lines. Mr. Marshall was the leading singer, and also played fops and Frenchmen. He had been well known at Covent Garden as the successor of Wewitzer in his French parts. He returned to England in 1801, became totally blind, received an annuity from the theatrical fund for several years, and died in 1819. Mrs. Marshall was admired for her skill in singing, as well as for personal beauty. She was also a great favorite as a genteel *comediennne*, and as the representative of boys and romps. She was originally a Miss Webb, and after revisiting England, and an unhappy separation from

her husband, contracted a second marriage with a Mr. Wilmot, by whose name she afterward appeared in New York. Next to Mrs. Merry, she was the most admired lady in Wignell's company.

Sept. 25th, The Merchant of Venice.

Shylock	Mr. COOPER.	Tubal	Mr. BLISSSETT.
Duke	" MORRIS.	Old Gobbo	" FRANCIS.
Bassanio	" MORETON.	Launcelot	" HARWOOD.
Antonio	" WARREN.	Portia	Mrs. MERRY.
Gratiano	" BERNARD.	Nerissa	" FRANCIS.
Lorenzo	" MARSHALL.	Jessica	" WARRELL.

Sept. 27th, Mr. Hardinge's name appeared, cast to the part of *Ralph*, in "Lock and Key." He was the general representative of Irishmen and old men, afterward well known in Philadelphia. His wife was also a pleasing member of the company.

Sept. 29th, Othello.

Othello	Mr. FENNEL.	Duke	Mr. L'ESTRANGE.
Iago	" WARREN.	Brabantio	" MORRIS.
Cassio	" MORETON.	Desdemona	Mrs. MERRY.
Roderigo	" BERNARD.	Emelia	" FRANCIS.

Oct. 2d, "Henry 4th." *Falstaff*, Mr. Harwood.

Oct. 9th, Mr. Bernard played *Rutlekin*, in "Robin Hood;" and on the 12th, Mrs. Inchbald's comedy of "Wives as they Were, and Maids as they Are," was performed for the first time in America. Cast not given.

Oct. 16th, For the benefit of the Distressed Sufferers (by yellow fever) in Philadelphia,

Every One has his Fault.

Sir Robert Ramble . . .	Mr. BERNARD.	Edward	Mrs. MARSHALL.
Lord Norland	" COOPER.	Lady Elinor Irwin . .	" MERRY.
Capt. Irwin	" FENNEL.	Miss Spinster	" FRANCIS.
Placid	" MORETON.	Mrs. Placid	" OLDMIXON.
Solus	" HARWOOD	Miss Wooburn	" HARDINGE.

Nov. 1st, Mrs. Marshall played *Rosalind*, in "As You Like It," with Mr. Bernard's *Touchstone*; and, on the 17th, "A Cure for the Heartache" was performed for the first time in America. Cast not given.

Nov. 22d, Messrs. Cooper and Bernard took a benefit, when the former personated *Hamlet*, with Mrs. Marshall as *Ophelia*, and Mrs. Merry as the *Queen*.

Nov. 25th. Mr. Fennell and Mrs. Merry's night. "The Orphan," Mrs. Merry as *Monimia*, Warren as *Acasto*, Cooper as *Chamont*, Marshall as *Polydore*, and Fennell as *Castalio*.

Nov. 27th. Probably last night of the season. Mrs. Old-

mixon gave a grand concert for her benefit, combining the musical powers of Mr. and Mrs. Hodgkinson, Mr. and Mrs. Marshall, Miss Broadhurst, Mrs. Warren and Mrs. Oldmixon. Mr. Reinagle presided at the piano-forte, and Mr. Gillingham, afterward of the Park Theatre, led the orchestra. The daughters of the latter, Miss Louisa Gillingham and Mrs. Emma Gillingham Bostwick, will be remembered as very charming concert-singers, and members of the choir in the Church of the Ascension.

Mrs. Oldmixon at this time was the most brilliant and scientific vocalist in America. She had neither youth nor personal beauty to recommend her; in fact, a peculiar twist in the position of her mouth gave her face almost a ludicrous appearance; but she possessed great skill as a comic actress, a remarkably fine voice, and a thorough musical education, and, with these aids, ranked as one of the most popular *artistes* of the time. She was a favorite on the London stage as Miss George as early as 1785, where she was the original *Wowski* in "Inkle and Yarico." She married Sir John Oldmixon, a noted beau of Bath, from whom, it is said, Mrs. Cowley drew her celebrated character of *Lord Sparkle*, in "Which is the Man?" She played chambermaids and country girls with very great spirit and effect, and in one line of old women, the dashing, fashionable dowager, eclipsed all contemporary effort. Although younger and fairer singers were more pleasing to the multitude, the critics of the day awarded her a position as a songstress in advance of every one before heard here. She made her first appearance in America with Wignell's company, in 1793, and first appeared at the Park Theatre, as *Mrs. Candour*, Dec. 3d, 1798. Mrs. Oldmixon was on the New York stage, at different periods, until 1814, and after that time resided principally at Philadelphia or Germantown, where she kept a seminary for young ladies, and where she finally died at an advanced age, in the winter of 1835-6.

This was the only visit to New York of Wignell and Reinagle's company. Mr. Morris, one of its members, who had played here in 1759, now made his last appearance.

A new theatre had been erected in New York, and a promise made to have it in readiness for the fall season of 1797, which was not fulfilled. The John Street Theatre was therefore reopened on the 11th of December, 1797, with the following announcement:

"The Managers of the Old American Company respectfully acquaint the Public in general that performances will commence this evening. Impelled once more to appear in the old Theatre, they feel it necessary to give an assurance that the most careful examination of the building has been attended to, and the house newly decorated, so as to make it an object worthy general patronage, until the New Theatre is ready for their reception."

"The Young Quaker," and "The Purse," were performed with their usual casts.

Dec. 13th. Mr. J. Simpson, from the Dublin and Boston theatres, made his first appearance in New York as *Old Hardy*, in "The Belle's Stratagem," the same part in which he had made his American *début* at Boston, December 26th, 1796. He was an actor of old men and Irish characters, from which latter circumstance he gained the *soubriquet* of "Irish" Simpson. He was last on the Park stage in 1801, and died soon after. He must not be confounded with Edmund Simpson, afterward manager of the Park Theatre.

Dec. 15th. In the afterpiece of the "Adopted Child," his step-daughter, Miss Ellen Westray, made her first appearance in New York as *Clara*. Radiant with youth and beauty, easy and graceful in her deportment, with a soft, musical voice, and an exuberance of natural, artless gayety, she soon won every heart. She became Mrs. John Darley in 1801, and, with the exception of a season or two at Boston, remained on the New York stage, enjoying unbounded favor, till she removed to Philadelphia in 1819, where she continued until her retirement, about the year 1832, playing once, during that period, a brilliant star engagement at the Chatham Garden Theatre. In coquettish comedy ladies, Mrs. Darley was extremely happy; her refinement of manner and propriety of dress always lent additional attraction to her assumptions of fashionable social life, but her greatest excellence was

found in the gentler heroines of tragedy, or the pathetic characters of the domestic drama. *Ophelia*, *Desdemona*, *Jessy Oatland*, and *Cicely Homespun*, were perfect in her hands, and, as a vocalist, she could warble the music of her day with great sweetness and expression. Mrs. Darley died in Philadelphia in 1848, at the age of 69, as deeply regretted as she had been throughout life respected and admired.

Dec. 16th. "The Suspicious Husband" was announced with the first appearance in New York of Mr. Chalmers, from the Philadelphia Theatre, as *Ranger*, and the first appearance in two years of Mr. Hogg, as *Jack Meggott*. Chalmers had been engaged by Wignell as a first-class light comedian, (a position he had filled in Europe), but he soon became idle and careless, and lost rank in the estimation of the audience. He then transferred himself to New York, where, though capable of making himself a favorite, his engagement was ended for want of attention to his business. He returned to England in 1805, and died at Worcester of apoplexy, August 22d, 1810, having been found speechless in the street.

Dec. 18th. Hodgkinson and Mrs. Melmoth appeared in "The Carmelite," and Master Stockwell as *Tom Thumb*.

Dec. 20th, Love in a Village ;

Hawthorn	Mr. HODGKINSON.	Rosetta	Mrs. HODGKINSON.
Young Meadows	" TYLER.	Lucinda	Miss E. WESTRAY.
Justice Woodcock	" SIMPSON.	Mrs. Deborah	Mrs. BRETT.
Hodge	" HALLAM.	Madge	" SEYMOUR.

with a farce, never performed here, entitled

A Good Spec—Land in the Moon !

Ben Bunker	Mr. MARTIN.	Slapdash	Mr. PRIGMORE.
Old Bunker	" TYLER.	Miss Bubble	Miss J. WESTRAY.
Old Spec	" JOHNSON.	[her first appearance.]	
Charles Modish	" HALLAM, Jr.	Miss Glib	Mrs. BRETT.
Jasper Lunge	" JEFFERSON.	Miss Prattle	" COLLINS.
Blunder Bubble	" SIMPSON.	Betty	Miss HARDING.

Miss Juliana Westray was the elder sister of Miss Ellen Westray, and though generally ranking a shade lower in point of merit, was nevertheless a good and versatile actress, giving her principal attention at this time to comedy of a bolder or coarser character. In later life she displayed marked ability in many of the first characters of tragedy, for which she was better fitted than for the gay, airy, elegant, rattling heroines of comedy. On the 30th of January, 1804,

she married Mr. W. B. Wood, afterward for many years manager of the Philadelphia Theatre, and was perhaps somewhat indebted to her husband's position for her long-retained situation of leading actress there. After an extended career of rarely equaled approbation, Mrs. Wood died in Philadelphia, November 12th, 1836, aged 58 years.

Mrs. Wood and Mrs. Darley, both by their talents and virtues, occupy a very prominent position in American theatrical history, and though almost forgotten in New York, must still be remembered with respect and affection by many citizens of Philadelphia. A younger sister, Miss E. A. Westray, was afterward Mrs. Villiers and Mrs. Twaits.

Dec. 27th, The Dramatist;

Vapid	Mr. CHALMERS.	Peter	Mr. HOGG.
Lord Scratch	" JOHNSON.	Lady Waitfort	Mrs. SIMPSON.
Konui	" JEFFERSON.	Marianne	" HALLAM.
Florville	" HALLAM, Jr.	Louisa	" JOHNSON.

and The Waterman.

Tom Tug	(His first appearance in New York.)	Mr. WILLIAMSON.
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Mr. Hogg, who had failed so decidedly in 1796, now formed an acceptable part of the company; and in the character of *Lady Waitfort* we first notice the name of Mrs. J. Simpson, a good actress of middle-aged and old women, though not equal to her successor, Mrs. Hogg. Mrs. Simpson had been the wife of Anthony Westray, of London, who, dying, left her with three young children to support. These children were severally the young ladies to whom we have alluded. Mrs. Westray took to the stage for a livelihood, and played at Bath and several provincial towns, and four years after married Mr. Simpson, of the Theatre Royal, Dublin, with whom she came to Boston in 1796, where she made her first appearance as *Mrs. Rackett*, in "The Belle's Stratagem." She was on the New York stage at intervals until 1809, and afterward played for many years at Philadelphia, where her son-in-law, Wood, was manager. She died in that city at the age of 75, in 1832.

Mr. Williamson (not the tragedian who had played under Solee) was a favorite singer, who had been at Covent Garden in 1795, and in Boston, with Powell's company, 1796, and was now warmly applauded here in *Tom Tug*.

Dec. 29th, First performance by the old American Company of Morton's capital comedy, a Cure for the Heartache.

Old Rapid	Mr. JOHNSON.	Frank Oatland	Mr. JEFFERSON.
Young Rapid	" HODGKINSON.	Bronze	" HALLAM, JR.
Vortex	" SIMPSON.	Heartly	" FAWCETT.
Sir Hubert Stanley	" TYLER.	Miss Vortex	Miss J. WESTRAY.
Charles Stanley	" MARTIN.	Ellen Vortex	Mrs. HALLAM.
Farmer Oatland	" PRIGMORE.	Jessy Oatland	" HODGKINSON.

It was well played throughout, though Jefferson probably bore the palm for highest excellence.

Dec. 30th, Notoriety.

Nominal	Mr. CHALMERS.	Lady Auld	Mrs. SIMPSON.
Col. Hubbub	" SIMPSON.	Honoria	Miss E. WESTRAY.
O'Whack	" WILLIAMSON.	Sophia Strangeways	" J. WESTRAY.

Jan. 1st, 1798, Jane Shore;

Gloster	Mr. FAWCETT.	Jane Shore	Mrs. JOHNSON.
Hastings	" CHALMERS.	Alicia	" MELMOTH

and The Highland Reel.

Jan. 5th, "At the request of many of his friends, Mr. Cooper has consented to perform one night during his visit to New York." Venice Preserved.

Pierre	Mr. COOPER.	Jaffier	Mr. HODGKINSON.
Belvidera	"	" Mrs. MELMOTH.	"

Jan. 10th, The Earl of Essex;

Essex	Mr. HODGKINSON.	Queen Elizabeth	Mrs. MELMOTH.
Southampton	" TYLER.	Countess Rutland	" JOHNSON.

and The Oracle; or Daphne and Amintor.

Amintor	Mrs. STOKWELL.	Daphne	Miss HOGG.
Mindora	"	" Miss HARDING.	"

In this little musical piece we first notice the name of Miss Hogg, a young and pretty child, with considerable and well-trained juvenile talent. Accustomed to the stage from infancy, as she reached womanhood she became a pleasing and very popular actress, and though never attaining the first rank, her artless, unassuming personations were always witnessed with satisfaction by an audience that ever regarded her with peculiar affection. She possessed a fine voice, and sang the ballads of the day with taste and feeling. In 1804 she married Mr. Claude, a young American actor, and last appeared on the Park stage, July 22, 1816, as *Miss Jenny*, in "The Provoked Husband."

Jan. 12th, First performance by this company of Wives as they Were, and Maids as they Are;

Sir W. Dorillon	Mr. HODGKINSON.	Oliver	Mr. PRIGMORE.
Lord Priory	" SIMPSON.	Nabson	" HOGG.
Bronzely	" CHALMERS.	Miss Dorillon	Mrs. JOHNSON.
Sir Geo. Evelyn	" WILLIAMSON.	Lady Priory	" HODGKINSON.
Norberry	" FAWCETT.	Lady Mary Raffle	" SIMPSON.

and

Catharine and Petruchio.

Petruchio	Mr. CHALMERS.		Catharine	Mrs. JOHNSON.
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Jan. 13th,

The Comet ;

Plotwell	Mr. HODGKINSON.		Lady Candour	Mrs. SIMPSON.
Sir Credulous	" JOHNSON.		Emily	" JOHNSON.
Belmont	" TYLER.		Jenny	" HODGKINSON.

and

Tom Thumb.

Tom Thumb	Maat. STOCKWELL.		Ghost of Old Thumb	Mr. LEE.
King Arthur	Mr. JOHNSON.		Glumdalca	" PRIGMORE.
Lord Grizzle	" JEFFERSON.		Queen Dollalolla	Mrs. SEYMOUR.
Noodle	" MARTIN.		Princess Huncamunca	Miss A. BENT.
Doodle	" HOGG.		Cleora	Mrs. COLLINS.
Merlin	" TYLER.		Mustachia	" BENT.

This was the last performance that took place on the boards of the John Street Theatre—a building erected specially for dramatic performances, and first used for that purpose on the 7th of December, 1767.





CHAPTER XIV.

New Park Theatre, A. D. 1798—Greenwich Street Pantheon.

THE New Theatre, as it was styled for many years—the Theatre, Park, as it was afterward designated by its managers—or the Park Theatre, as more commonly called by the public, stood in Park Row, about two hundred feet east of Ann Street, and nearly opposite the present fountain, on lots now numbered 21, 23 and 25.

It occupied a space of eighty feet front by one hundred and sixty-five feet deep, running through to Theatre Alley in the rear, where a wing was attached.

It was one of the most substantial buildings ever erected in New York, and though externally devoid of architectural pretension, was in its interior harmoniously proportioned and admirably well adapted for the purposes of sight and sound.

The plans for its construction were originally furnished by Marc Isambard Brunel, the celebrated French engineer and builder of the Thames Tunnel, who, during the stormy days of the French Revolution, was an exile in America.

It is doubtful if they were ever carried out—that for the exterior, which included a range of fluted pilasters by way of ornament, certainly was not, and for many years the front wall remained perfectly plain and barn-like in appearance.¹

¹ Beamish, the biographer of Brunel, says: "However fit the designs of this theatre may have been to exhibit an unusual amount of talent and resource, and to whatever extent the execution of them may have served as an introduction to more general architectural practice, the work failed to procure Brunel any direct pecuniary benefit. Unfortunately this building was burnt down in 1821, and there remain no authenticated drawings to show the peculiarities of its construction." The building, when burnt, had none of its original peculiarities, having been entirely remodeled by Mr. Holland, in 1806.

An engraving of the original design may be seen in the New York Directory for 1796.

The Park Theatre was first projected in the year 1795, and was intended to be ready for occupation in October, 1797. Its estimated cost was raised by a subscription of one hundred and thirteen shares of \$375 each, making the sum of \$42,375. Its actual cost, owing to the inexperience and mismanagement of its builders, amounted to more than \$130,000. After several years profitless ownership, the original proprietors parted with it to Messrs. Beekman and Astor, who held it until its destruction, in 1848. Its first lessees were John Hodgkinson and William Dunlap, who opened it to the public, in an unfinished state, on the 29th of January, 1798. The nights of performance at this period were Mondays, Wednesdays, Fridays and Saturdays. Mr. Hodgkinson was stage manager; Mr. Dunlap, treasurer; Mr. Falconer, box-office keeper; Mr. Hughes, prompter; Messrs. Ciceri and Audin, scene-painters; and Mr. Hewitt, leader of the orchestra, which consisted of Messrs. Pellesier, Gilfert, Everdell, Nicolai, Samo, Ulshoeffer, Henri, Lilrechehi, Dupuy, Nicolai, Jr., Adet, Hoffman and Dangle.

One of these musicians was the father of a gentleman of spotless integrity, who has occupied with distinction a high judicial position, and the descendants of several are numbered among our most respected citizens.

NEW THEATRE.

The Public is respectfully informed the New Theatre will open

THIS EVENING,

Monday, January 29th, 1798,

With an OCCASIONAL ADDRESS, to be delivered by

MR. HODGKINSON.

And a Prelude, written by Mr. Milne, called

ALL IN A BUSTLE;

Or, the NEW HOUSE.

THE CHARACTERS BY THE COMPANY.

After which will be presented Shakspeare's Comedy of
AS YOU LIKE IT.

Jacques	Mr. HODGKINSON.	La Beau	Mr. HALLAM, Jr.
Touchstone	" HALLAM.	Corin	" SIMPSON.
Orlando	" MARTIN.	William	" JEFFERSON.
Banished Duke	" TYLER.	Sylvius	" MILLER.
Ufurping Duke	" FAWCETT.	Jacques de Bois	" SEYMOUR.
Adam	" JOHNSON.	Rosalind	Mrs. JOHNSON.
Amiens	" PRIGMORE.	Celia	Miss BROADHURST.
Oliver	" HOGG.	Phoebe	Mrs. COLLINS.
Charles	" LEE.	Audrey	" BRETT.

To which will be added a MUSICAL ENTERTAINMENT, called
THE PURSE; OR AMERICAN TAR.

Will Steady	Mr. HODGKINSON.	Page	Maft. STOCKWELL.
Edmund	" TYLER.	Sally	Mrs. HODGKINSON.

Places for the boxes will be let every day at the Old office in John Street, by Mr. Falconer, from ten to one, and on the PLAY DAY, from three to four in the afternoon.

Tickets are also to be had at the above office, any time previous to Monday, four o'clock, after which they must be applied for at the NEW THEATRE.

Gentlemen are particularly requested to purchase tickets at the offices, the Doorkeepers being prohibited in the strictest manner from receiving any money, and a discharge from their situations being the certain consequence of a deviation from this rule.


Subscribers will be made acquainted with the mode adopted for their admission by application to the Box-office.

No name can be registered on the Box-book unless certificates for the number of seats wanted are taken at the time of application.

The offensive practice to ladies, and dangerous to the house, of smoking segars during the performance, it is hoped, every gentleman will consent to an absolute prohibition of.

Ladies and gentlemen will please to direct their servants to set down with their horses' heads towards the NEW BRICK MEETING, and take up with their horses' heads toward BROADWAY.

The future regulations respecting the taking of seats will be placed in the Box-office for general information.

 The doors will be opened at Five, and the curtain drawn up at quarter-past Six.

Ladies and Gentlemen are requested to be particular in sending servants early to keep boxes.

Boxes, 8s. Pit, 6s. Gallery, 4s.

VIVAT RESPUBLICA.

The opening address was from the pen of Elihu Hubbard Smith.

Dunlap's History informs us that the amount received for admission on this occasion was \$1,232, and such was the pressure of the crowd that many slipped in without tickets.

The receipts for the next night fell to \$513, and on the third to \$265, and for the succeeding week averaged only \$333 each evening.

The Daily Advertiser of January 31st contained the following editorial:

"On Monday evening last, the New Theatre was opened to the most overflowing house that was ever witnessed in this city. Though the Commissioners have been constrained to open it in an unfinished state, it still gave high satisfaction.

"The essential requisites of hearing and seeing have been happily attained. We do not remember to have been in any Theatre where the view of the stage is so complete from all parts of the house, or where the actors are heard with such distinctness. The house is made to contain about 2,000 persons. The audience part, though wanting in those brilliant decorations which the artists have designed for it, yet exhibited a neatness and simplicity which were highly agreeable. The stage was everything that could be wished. The scenery was executed in a most masterly style. The extensiveness of the scale upon which the scenes are executed, the correctness of the designs, and the elegance of the painting, presented the most beautiful views which the imagination can conceive. The scenery was of itself worth a visit to the theatre.

"The company are known to the public, and they played with great spirit. We indeed think it the best company of comedians which has yet appeared on the boards of any Theatre in this place, and we presume they will this season receive an uncommon share of public patronage.

"Great credit is due to the Messrs. Mangins,¹ who were the architects of the house, for their skilful and commodious arrangements, and too much cannot be said for the science of Mr. Ciceri as the machinist, and for his taste as scene-painter. They are artists who would do honor to any country, and a great acquisition."

The corner-stone of this theatre was taken uninjured from the ruins after its conflagration, and is carefully preserved at

¹ Mons. Brunel is not here even mentioned.

Windust's *restaurant*, in Ann Street. The following was the inscription:

"The CORNER-STONE of this THEATRE
was laid on the 5th day of May, A.D. 1795.

JACOB MORTON,	}	Committee.
CARLISLE POLLOCK,		
WILLIAM HENDERSON.		
LEWIS HALLAM,	}	Managers."
JOHN HODGKINSON,		

Mr. Hallam, it will be remembered, had retired from the management previous to the opening of the house, and never had a voice in its direction.

On the next play night—January 31st—Milne's prelude was repeated, with Sheridan's comedy of the "School for Scandal," thus cast:

Sir Peter Teazle . . .	Mr. HALLAM.	Moses	Mr. JEFFERSON.
Sir Oliver Surface . . .	" SIMPSON.	Snake	" HOGG.
Joseph	" TYLER.	Trip	" MILLER.
Charles	" HODGKINSON.	Lady Teazle	Mrs. HALLAM.
Sir Benjamin	" MARTIN.	Lady Sneerwell . . .	" TYLER.
Crabtree	" JOHNSON.	Mrs. Candour	" BRETT.
Careless	" SEYMOUR.	Maria	" SEYMOUR.
Rowley	" WOOLLS.		

Messrs. Hallam and Woolls were the only members of the company who were connected with it at the opening of the John Street Theatre, in 1767.

Monday, February 5th, Mrs. Melmoth made her first appearance as *Queen Elizabeth*, in the "Earl of Essex."

Feb. 14th, The Spanish Barber.

Count Almaviva . . .	Mr. TYLER.	Argus	Mr. MARTIN.
Lazarillo	" HODGKINSON	Tallboy	" JEFFERSON.
Doct. Bartolo	" JOHNSON.	Notary	" HOGG.
Basil	" PRIGMORE.	Rosina	Mrs. HODGKINSON.

Recitation—"Alexander's Feast" Mrs. MELMOTH.

" "The Mirror" [Written by Mr. Milne] Mrs. JOHNSON.

and

Daphne and Amintor,

By Miss HARDING, Miss Hogg, and Master SROCKWELL.

Feb. 16th, The Earl of Warwick.

Warwick	Mr. HODGKINSON.	Buckingham	Mr. MILLER.
King Edward	" TYLER.	Margaret of Anjou .	Mrs. MELMOTH.
Pembroke	" HALLAM, JR.	Lady Elizabeth Grey	" JOHNSON.
Suffolk	" MARTIN.	Lady Clifford . . .	" TYLER.

Feb. 21st, The Man of Fortitude.

Sir Bertrand	Mr. CHALMERS.	Jacques	Mr. FAWCETT.
Carlos	" JEFFERSON.	Peasant	" JOHNSON.
Velasco	" WILLIAMSON.	Spectre	HODGKINSON.
Sancho	" MARTIN.	Captive	Mrs. JOHNSON.

Mr. Cooper and the managers of the Philadelphia Theatre (to whom his agreement bound him for nearly two unexpired years) being openly at variance, the former entered into an engagement with Messrs. Hodgkinson and Dunlap for his appearance in New York, which was heralded by the following announcement:

"Mr. Cooper, by certain unforeseen circumstances, being prevented from the future exercise of his profession, for nearly the term of two years, unless he pays the penalty of his article to Messrs. Wignell and Reinagle; the managers of this theatre propose to appropriate this his first night's performance toward the discharge of the same."

Feb. 28th,

Hamlet.

Hamlet	[His first appearance here]	Mr. COOPER.
King	Mr. FAWCETT.	1st Gravedigger . Mr. PRIGMORE.
Polonius	" JOHNSON.	Player King . . . " TYLER.
Laertes	" HALLAM, Jr.	Ghost " HALLAM.
Horatio	" MARTIN.	Bernardo " SEYMOUR.
Oflick	" JEFFERSON.	Ophelia Mrs. HODGKINSON.
Rofencrantz	" HOGG.	Queen " MELMOTH.
Guildenstern	" MILLER.	Player Queen . . . " BRETT.

The young actor was received with enthusiasm. The receipts of the evening amounted to \$895. The penalty in his bond to Wignell and Reinagle, £500 sterling, was made up by his New York friends, and he became a member of the New York company. His second appearance was on the 2d of March, in *King John*.

King John	Mr. COOPER.	Prince Arthur	Miss HARDING.
Falconbridge	" HODGKINSON.	Constance	Mrs. MELMOTH.
Hubert	" HALLAM.	Queen Eleanor	" SIMPSON.
King Philip	" TYLER.	Lady Falconbridge	" BRETT.
Dauphin	" MARTIN.	Blanche	Miss E. WESTRAY.

March 9th,

Romeo and Juliet.

Romeo	Mr. COOPER.	Prince	Mr. HALLAM, Jr.
Mercutio	" HALLAM.	Friar Lawrence	" TYLER.
Benvolio	" MARTIN.	Peter	" JEFFERSON.
Tybalt	" HOGG.	Apothecary	" JOHNSON.
Capulet	" FAWCETT.	Juliet	Mrs. JOHNSON.
Montague	" PRIGMORE.	Lady Capulet	" SIMPSON.
Paris	" MILLER.	Nurse	" BRETT.

March 19th. Mr. Chalmers' benefit and last appearance.

The Road to Ruin.

Goldfinch	Mr. CHALMERS.	Silky	Mr. JEFFERSON.
Old Dornton	" HODGKINSON.	Widow Warren	Mrs. SIMPSON.
Harry Dornton	" COOPER.	Sophia	" HALLAM.

Recitations and Songs, by Messrs. CHALMERS, HODGKINSON, WILLIAMSON,

Mrs. MELMOTH, Mrs. JOHNSON, Miss BROADHURST, &c.,

and

Harlequin's Vagaries.

Clown Mr. JEFFERSON.

March 23d. First time, Morton's drama of Zorinski.

Zorinski	Mr. COOPER.	Witzki	Mr. JEFFERSON.
Cassimir	" TYLER.	O'Currough	" SIMPSON.
Rodonsko	" HALLAM.	Rosella	Mrs. HALLAM.
Zarno	" HODGKINSON.	Winifred	" HODGKINSON.
Radzano	" MARTIN.	Rachel	Miss BROADHURST.

March 28th, Douglas.

Young Norval	Mr. COOPER.	Glenalvon	Mr. HALLAM.
Old Norval	" HODGKINSON.	Lady Randolph	Mrs. MELMOTH.
Lord Randolph	" TYLER.	Anna	Miss J. WESTRAY.

March 30th. Never performed, Dunlap's tragedy, entitled

Andre.

Andre	Mr. HODGKINSON.	British Officer	Mr. HOGG.
Gen. Washington	" HALLAM.	American Officer	" MILLER.
Bland	" COOPER.	Mrs. Bland	Mrs. MELMOTH.
McDonald	" TYLER.	Honora	" JOHNSON.
Melville	" WILLIAMSON.	Children	{ Miss HOGG.
Seward	" MARTIN.		{ MRS. STOOKWELL.

It was repeated a few times, and afterward reconstructed, and called "The Glory of Columbia—her Yeomanry," still occasionally performed at the minor theatres. In April, Mr. Cooper appeared as *Lord Hastings*, in "Jane Shore." A new comedy, never performed, was produced, under the title of "The Lad of Spirit, or the Fool of Fashion." Also, a play called "Joan of Arc," written by Mr. Burke; and Madame Gardie re-appeared in several fascinating dances. On the 30th of April Mr. Simpson, took his benefit, bringing out, for the first time, O'Keefe's comedy of the "London Hermit."

Tully	Mr. SIMPSON.	Natty Maggs	Mr. HALLAM, Jr.
Young Pranks	" HODGKINSON.	Barebones	" MARTIN.
Old Pranks	" JOHNSON.	Poz	" FAWCETT.
Peregrine	" WILLIAMSON.	John Grum	" WOOLLS.
Whimmy	" PRIGMORE.	Diana	Miss E. WESTRAY.
Barleycorn	" HOGG.	Mrs. Maggs	Mrs. SIMPSON.
Toby Thatch	" JEFFERSON.	Kitty Barleycorn	" HODGKINSON.

May 2d. Mrs. Johnson's benefit. The West Indian.

Major O'Flaherty	[First time]	Mr. HODGKINSON.	
Belcour	Mr. COOPER.	Lady Rusport	Mrs. SIMPSON.
Stockwell	" HALLAM.	Charlotte Rusport	" HALLAM.
Varland	" JEFFERSON.	Louisa Dudley	" JOHNSON.

"Satan's Address to the Sun" Mrs. MELMOTH.

and, first time here, a farce by Andrew Franklin, called

The Wandering Jew; or, Love's Masquerade.

Sir Sol. Swallow	Mr. JOHNSON.	Lady Swallow	Mrs. SIMPSON.
Major Atall	" MARTIN.	Camilla	" JOHNSON.
Capt. Marall	" WILLIAMSON.	Lydia	Miss BROADHURST.
Toby	" JEFFERSON.	Susan	Mrs. COLLINS.

May 4th. Messrs. Martin and Hallam, Jr.'s, benefit.

Love Makes a Man;

Carlos	Mr. HODGKINSON.	Monsieur	Mr. MARTIN.
Claudio	" HALLAM.	Louisa	Mrs. MELMOTH.
Lewis	" SIMPSON.	Elvira	" HALLAM.
Duart	" HALLAM, JR.	Angellna	" JOHNSON.

and

Selima and Azor.

May 12th. Mr. Jefferon's benefit.
First time here, a drama by M. P. Andrews, entitled

The Mysteries of the Castle ;

Hilario	Mr. HODGKINSON.	Valoury	Mr. SIMPSON.
Carlos	" COOPER.	Bernardo	" HOGG.
Fractioso	" JOHNSON.	Fisherman	" WOOLLS.
Count Montoni	" HALLAM, JR.	Julia	Mrs. JOHNSON.
Montauban	" TYLER.	Constantia	" SEYMOUR.
Cloddy	" JEFFERSON.	Annette	" HODGKINSON.

and

Ways and Means.

May 14th. Mrs. Melmoth's benefit.

Never acted here, Jephson's tragedy, The Count of Narbonne.

Countess Mrs. MELMOTH.

"The Portrait Painter"—an Address written by Mr. MILNE, with Sketches of a Bean, a Belle, a Miser, an Epicure, a Real Fine Lady, &c.—to be delivered by Mrs. MELMOTH.

May 25th. Mr. Hallam's benefit. The New Peerage ;

Vandercrab	Mr. HALLAM.	Lady Charlotte	Mrs. MELMOTH.
Charles	" HODGKINSON.	Miss Harley	" HALLAM.

and,

The Miser.

Lovegold Mr. HALLAM.

June 1st. Mrs. Hodgkinson's benefit.

Never performed here, a drama by M. G. Lewis, entitled

The Castle Spectre.

Earl Osmond	Mr. HODGKINSON.	Hassan	Mr. TYLER.
Reginald	" HALLAM.	Kenric	" HALLAM, JR.
Percy	" MARTIN.	Angela	Mrs. HODGKINSON.
Father Philip	" JOHNSON.	Evelina	" HALLAM.
Motley	" JEFFERSON.	Alice	" SIMPSON.

The play was long a popular one, but, fortunately, has for many years been forgotten.

June 4th. Benefit of Mrs. Brett and Mrs. Seymour.

A new play by Boaden, called the Italian Monk.

Schedoni	Mr. HODGKINSON.	Priest	Mr. HOGG.
Vivaldi	" COOPER.	Elena di Rosalba	Mrs. HODGKINSON.
Ansaldo	" TYLER.	Olivia	" MELMOTH.
Spalatro	" PRIGMORE.	Marchioness	" SIMPSON.
Paulo	" JEFFERSON.	Floresca	Miss BROADHURST.
Carlow	" FAWCETT.	Margaritone	" HARDING.
Stiletto	" WILLIAMSON.	Abdess	Mrs. COLLINS.
Carvino	" MARTIN.	Gradisca	" BRETT.

June 8th. Miss Broadhurst's benefit.

First time, a comedy by Holcroft, called "Knave or Not?" &c.

June 11th. Messrs. Hallam, Jr., and Martin's benefit. (Second attempt.)

Tamerlane ;

Tamerlane	Mr. HODGKINSON.	Arpasia	Mrs. MELMOTH.
Bajazet	" COOPER.	Selima	" HALLAM.

and, first time in New York, Burgoyne's farce, called

The Maid of the Oaks.

Dupely	Mr. MARTIN.	Hurry	Mr. JEFFERSON.
Sir Harry Grovely	" HALLAM, JR.	Lady Bab	Mrs. HALLAM.
Old Grovely	" HALLAM.	Maria	Miss E. WESTRAY.
Oldworth	" TYLER.		

June 13th. Benefit of the Misses Westray.

The Deserted Daughter ;

Joana Miss E. WESTRAY. | Sarnet Miss J. WESTRAY.
and, first time in New York, Mrs. Inchbald's petit comedy,

The Wedding Day.

Sir Adam Contest . . . Mr. JEFFERSON. | Lady Contest. . . . Miss J. WESTRAY.

This was the first performance of these young ladies that made a fixed impression on the mind of their manager, Dunlap.

June 26th. Mr. and Miss Hogg's benefit.

The Clandestine Marriage ;

Lord Ogleby Mr. HALLAM. | Mrs. Heidleberg. . . . Mrs. Hogg.
Occasional Address Miss Hogg.

Masonic Song . Mr. TYLER. | Masonic Epilogue . . Mrs. Hogg.

and A Quarter of an Hour before Dinner.

Tickets of Mr. Hogg, No. 22 Little Chappel Street, back of the College—now College place.

This was Mrs. Hogg's first appearance at the Park Theatre, and her first in New York for twenty-five years. She will be remembered as Miss Ann Storer, of 1767, &c.

June 29th. Mrs. Tyler's last benefit.

"She Stoops to Conquer,"—followed by a Variegated Masque, called "The Federal Oath; or, Americans, Strike Home;"—written by Anthony Pasquin, for the exclusive purpose of serving Mrs. Tyler, on her last appearance in a public character.

Tickets of Mrs. Tyler, at her Gardens, Greenwich—the present corner of Spring and Hudson Streets.

July 2d. Last night of the Season—for the benefit of Madame Gardie, who appeals to the public for their support; the profits of her benefit being the only remuneration she will receive for her services—referring to the misfortune of losing nearly the whole of her salary from the theatre where she had been engaged during the winter.

In the early fall of 1798 the yellow fever prevailed in New York with an unprecedented violence, 2,086 deaths occurring from that disease in a population of little more than 50,000. The theatre was now under the sole management of Mr. Dunlap, Mr. Hodgkinson having given up his situation both as manager and actor. During the recess its appearance underwent an entire change, being finished in the superb style originally intended by its proprietors.

Owing to the prevailing sickness, the opening was deferred until the 3d of December. The company was materially changed. Mr. and Mrs. Hodgkinson were engaged at Boston, and Mr. and Mrs. Johnson had returned to England.

The following is a list of performers engaged for the season, with the weekly salary of each, according to a schedule in Dunlap's History :

Mr. HALLAM	\$25.	Mrs. OLDMIXON	\$37.
Mr. BARRETT	00.	Mrs. HALLAM	25.
Mr. COOPER	25.	Mrs. BARRETT	00.
Mr. JEFFERSON	25.	Mrs. MELMOTH	20.
Mr. TYLER	20.	Mrs. HOGG	14.
Mr. BATES	00.	Mrs. SEYMOUR	16.
Mr. MARTIN	18.	Miss J. WESTRAY	13.
Mr. HALLAM, Jr.	16.	Mrs. E. WESTRAY	12.
Mr. HOGG	13.	Mrs. COLLINS	12.
Mr. LEE	12.	Miss HOGG	4.
Mr. MILLER	12.	Miss BATES	00.
Mr. SEYMOUR	9.		

The amount paid to Mr. and Mrs. Barrett is not stated. It was probably the same as that heretofore given to Mr. and Mrs. Johnson, viz.: \$50. Neither is the salary of Mr. Bates mentioned. The orchestra numbered fourteen performers, and received \$140 per week. The box-office keeper received \$14, and the prompter \$10 per week. The rent, scenery, lights, printing, wardrobe, properties, doorkeepers, officers and numerous incidental expenses caused the average weekly outlay of the establishment to reach nearly \$1,200.

Mrs. Oldmixon, it will be seen, received the highest salary. She engaged for the first comic singing characters, and her choice of serious ones—the best comic old women, and the best chambermaids.

On the opening night, Mr. Cooper delivered the occasional address; after which the "School for Scandal" was performed, with the first appearance on the Park stage of Mrs. Oldmixon and Mr. Barrett. The cast is considerably varied from the preceding season :

Sir Peter Teazle . . .	Mr. HALLAM.	Careless	Mr. HALLAM, Jr.
Sir Oliver Surface . .	" TYLER.	Moses	" HOGG.
Joseph Surface . . .	" MARTIN.	Lady Teazle	Mrs. HALLAM.
Charles Surface . . .	" BARRETT.	Lady Sncerwell . . .	" HOGG.
Sir B. Backbite . . .	" MILLER.	Mrs. Candour	" OLDMIXON.
Crabtree	" JEFFERSON.	Maria	" SEYMOUR.

With High Life below Stairs.

December 5th. A second opening address (written by a lady) was delivered by Mrs. Melmoth, and Mr. Bates made his first appearance in "Inkle and Yarico," thus cast:

Inkle	Mr. TYLER.	Yarico	Mrs. HALLAM.
Sir C. Curry	" HALLAM.	Narcissa	" SEYMOUR.
Medium	" HOGG.	Patty	" HOGG.
Trudge	" BATES.	Wowski	" OLDMIXON.

Mrs. Oldmixon realized the expectations of audience and manager, but Mr. Bates was a comparative failure, for Hodgkinson was well remembered in *Trudge*, and Jefferson and Hallam were both his superiors in low comedy.

December 7th. "Hamlet" was announced, with Mr. Cooper as *Hamlet*, Mr. Bates as *Polonius*, and Mrs. Oldmixon as *Ophe-lia*; with the farce of "The Sultan," Mrs. Oldmixon as *Rox-alana*; but the lady was taken suddenly ill, and the theatre was not opened.

December 10th. Mr. Dunlap brought out his own version of Kotzebue's "Stranger," which had a very successful run. It was thus first played:

Stranger	Mr. COOPER.	Count's Child	Miss STOCKWELL.
Baron Steinfort	" BARRETT.	Stranger's }	G. BARRETT.
Count Wintensen	" HALLAM, Jr.	Children }	Miss HOGG.
Francis	" MARTIN.	Mrs. Haller	Mrs. BARRETT.
Solomon	" BATES.	Countess	" MELMOTH.
Peter	" JEFFERSON.	Barbara	" SEYMOUR.
Tobias	" TYLER.		

Mrs. Barrett was fortunate in having an original part for her first appearance. She played with touching pathos, and was loudly applauded. Master George Barrett (afterward the celebrated light comedian) here made his *début* on the stage as one of the Stranger's children.

Dec. 17th. The Stranger—for the third time—
and Love a la Mode.

Sir Archy	Mr. BATES.	Beau Mordecia	Mr. MARTIN.
Squire Groom	" COOPER.	Sir Theodore	" HOGG.
Sir Callaghan	" BARRETT.	Charlotte	

There is no name assigned to Charlotte. The character was probably represented by Miss White, a young lady who played during the balance of the season, and for several succeeding ones.

Dec. 19th. First time, Morton's comedy, entitled
Secrets Worth Knowing.

Rostrum	Mr. MARTIN.	Undermine	Mr. BATES.
Egerton	" COOPER.	Nicholas Rue	" JEFFERSON.
Greville	" BARRETT.	Mrs. Greville	Mrs. BARRETT.
April	" TYLER.	Rose Sidney	" SEYMOUR.
Plethora	" HALLAM, Jr.	Sally Downright	" HOGG.

This comedy is still played with applause.

"The Wheel of Fortune" was played on the 21st, with Cooper as *Penruddock* (first time at the Park); Bates as *Gov.*

Tempest; Mrs. Melmoth as *Mrs. Woodville*; and Mrs. Hallam as *Emily*.

Dec. 24th. *Secrets Worth Knowing*; and, never played in New York, an English farce, by John Dent, called

The Telegraph.

Sir Peter Curious . . .	Mr. JEFFERSON.	Gardener	Mr. WOOLLS.
Deputy Feedwell . . .	" HOGG.	Lady Curious	Miss J. WESTRAY.
Major O'Donnelly . . .	" HALLAM, Jr.	Emily	" WHITE.
Fertile	" MARTIN.	Edging	Mrs. SEYMOUR.
Drama	" MILLER.	Maid	Miss BATES.

This is announced as the *second appearance* of Miss White, and is the first that we have found of Miss Bates.

Dec. 26th, *Romeo and Juliet.*

Romeo	Mr. COOPER.	Juliet . (first time) .	Miss E. WESTRAY.
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Mrs. Oldmixon, to whom the character of *Nurse* belonged, being ill, Mrs. Hogg was substituted in her stead, and Mrs. Tyler (who gave up the profession last season) consented to play *Lady Capulet*. The farce was the "*Mock Doctor*."

Gregory	Mr. BATES.	Charlotte	Miss BATES.
Sir Jasper	" HOGG.	Dorcas	Mrs. SEYMOUR.

Dec. 28th, *Jane Shore*;

Hastings	Mr. COOPER.	Gloster	Mr. HALLAM, Jr.
Dumont	" BARRETT.	Jane Shore	Mrs. BARRETT.

with, first time, *Gil Blas.*

Dec. 31st. First time in New York, Beaumont and Fletcher's comedy of *Rule a Wife and Have a Wife!*

Leon	Mr. COOPER.	Margaretta	Miss E. WESTRAY.
Michael Perez	" BARRETT.	Estifania	Mrs. BARRETT.
Duke of Medina	" MARTIN.	Clara	" HOGG.
Don Alonso	" HALLAM, Jr.	Altea	Miss J. WESTRAY.
Don Juan	" TYLER.	Old Woman	" WHITE.
Cacofogo	" HOGG.	Maid	" BATES.

Leon proved a great success with Mr. Cooper, and was for many years one of his most admired personations.

January 9th, 1799. First time in New York, Holcroft's comedy, called *He's Much to Blame!*

Lord Vibrato	Mr. BATES.	Harry	Mr. HOGG.
Sir George Versatile . .	" COOPER.	Jenkins	" MILLER.
Delaval	" BARRETT.	Lady Vibrato	Mrs. OLDMIXON.
Thompson	" TYLER.	Lady Jane	Miss J. WESTRAY.
Dr. Gosterman	" MARTIN.	Maria	" E. WESTRAY.
Williams	" JEFFERSON.	Lucy	Mrs. SEYMOUR.

January 11th. First time, Dunlap's opera, called *Sterne's Maria*; or, *the Vintage*. Music by Pellesier.

Yorick	Mr. COOPER.	Pierre	Mr. HOGG.
Henry	" TYLER.	Maria	Miss E. WESTRAY.
Sir Harry Metland . . .	" HALLAM, Jr.	Nannette	Mrs. OLDMIXON.
Ladour	" JEFFERSON.	Lilla	" SEYMOUR.

It proved a success, and was several times repeated.

Mr. Bates played *Falstaff*, in "*Henry IV.*," on the 21st, with

Barrett as *Hotspur*, and Cooper as *Prince Hal*;—and the "Siege of Belgrade" was thus revived on the 23d.

Seraskier	Mr. TYLER.	Peter	Mr. HOGG.
Cohenberg	" BARRETT.	Catharine	Mrs. OLDMIXON.
Useph	" BATES.	Lilla	" SEYMOUR.
Leopold	" JEFFERSON.	Ghita	Miss E. WESTRAY.

Cooper, Hallam and Mrs. Melmoth appeared in "*Macbeth*" on the 1st of February, Barrett refusing to play *Macduff*.

Feb. 4th. Reynolds' comedy of *The Will*, for the first time in New York.

Sir Solomon Cynic	Mr. BATES.	Realise	Mr. JEFFERSON.
Howard	" COOPER.	Mrs. Rigid	Mrs. HOGG.
Mandeville	" TYLER.	Albina Mandeville	Miss E. WESTRAY.
Veritas	" MARTIN.		

This comedy is still occasionally performed. *Albina Mandeville* was a favorite character with its original representative, Mrs. Jordan; and in New York, Mrs. Barnes, Mrs. Darley, Mrs. Hilson, Clara Fisher, Mrs. G. Barrett, Mrs. Blake, Miss Rock and others have delighted in its embodiment.

February 11th. A new comedy, by Dunlap, was produced, with no success. It was called

The Natural Daughter.

Sir Stephen Sternford	Mr. BATES.	Lady Rusport	Mrs. SEYMOUR.
Sir Stately Perfect	" JEFFERSON.	Lady Warrington	" HOGG.
Sir Richard Rusport	" HALLAM, Jr.	Lady Lucy Veer	Miss WESTRAY.
Col. Rusport	" BARRETT.	Mrs. Meredith	Mrs. BARRETT.
Charles Sternford	" MARTIN.	Miss Darwin	" OLDMIXON.
Fortescue	" TYLER.	Emily Rusport	Miss E. WESTRAY.
Blandish	" HOGG.		

February 18th. "*The Stranger*" was performed for the eighth time (a long run for the period), and the farce of the "*Shipwreck*" was given for the first time. Cast not found.

Feb. 24th. First time in New York, Ben Jonson's comedy, entitled

Every Man in his Humor.

Kitely	Mr. HALLAM.	Brainworm	Mr. BATES.
Bobadil	" BARRETT.	Stephen	JEFFERSON.
Just. Clement	" PERKINS.	Formal	" WOOLLS.
Knowell	" TYLER.	Matthew	" HOGG.
Young Knowell	" MARTIN.	Dame Kitely	Mrs. HALLAM.
Downright	" HALLAM, Jr.	Bridget	Miss E. WESTRAY.
Wellbred	" MILLER.	Tib	Mrs. HOGG.

March 11th. Mr. Dunlap produced one of his most successful adaptations from Kotzebue, entitled "*Lovers' Vows*," which was played with triumphant applause. All concerned in the representation exerted themselves to the utmost, but Mr. Cooper and Miss E. Westray gave a charm to their performances which raised them greatly in public esteem. The piece was thus first played:

Frederick	Mr. COOPER.	Hubert.	Mr. HOGG.
Baron Wildenheim	" TYLER.	Landlord	" PERKINS.
Count Cassell	" JEFFERSON.	Amelia Wildenheim	Miss E. WESTRAY.
Arnand	" MARTIN.	Theodosia Friberg	Mrs. MELMOTH.
Christian	" BATES.	Cottager's Wife	" HOGG.

So well satisfied were the performers and the public with this translation that, many years after, it was frequently played in preference to the London copy.

On the 1st of April the indefatigable manager and author produced his play of "Count Benyowski," with the following cast:

Governor	Mr. HALLAM.	Gurcinin	Mr. MARTIN.
Hetman	" BATES.	Kudrin	" JEFFERSON.
Benyowski	" COOPER.	Athanasia	Mrs. BARRETT.
Stephanoff	" BARRETT.	Fedora	" OLDMIXON.
Crustiew	" TYLER.		

It was played at intervals for some fifteen years.

The manager produced another play of his own on the 13th of April, entitled the "Italian Father," which was also very favorably received. The cast was as follows:

Michael Brasso	Mr. TYLER.	Fool	Mr. JEFFERSON.
Beraldo	" COOPER.	Beatrice	Miss E. WESTRAY.
Hypolito	" MARTIN.	Astrabel	Mrs. BARRETT.
Ludewico	" BATES.	Leonora	" OLDMIXON.

He states that he considers this the best of his original productions.

In the month of April, Mr. Fennell attempted some performances at Lailson's Greenwich Street Circus, re-named the "Pantheon." He announced himself as *Zanga*, in the "Revenge," with a Mrs. Danvers as *Leonora*, supported by several secondary members of the Park company, but received no encouragement from the public.

At the Park, the "Heir-at-Law" was played, for the first time, on the 24th of April; and on the 1st of May Mr. Fennell made his first appearance there as *Jaffier*, in "Venice Preserved," to Cooper's *Pierre*, and Mrs. Melmoth's *Belvidera*.

May 6th. "Last night of performing for the benefit of the Lefee, the parties in whose name the bill of the night is made out, being hereafter alone responfible."

First time, Dunlap's adaptation of Schiller's *Don Carlos*;

Philip 2d	Mr. FENNELL.	Dominick	Mr. HOGG.
Don Carlos	" COOPER.	Prior	" PERKINS.
Marquis Posa	" MARTIN.	Princess of Eboli	Miss E. WESTRAY.
Duke of Alva	" HALLAM, Jr.	Duchess	Mrs. HOGG.
Count Lerma	" TYLER.	Marchioness	Miss WHITE.
Duke of Feria	" MILLER.	Elizabeth	Mrs. BARRETT.

with

The Prize.

Caroline Mrs. OLDMIXON.

The play was a failure, and never repeated.

May 10th. Mrs. Melmoth's benefit.

First time, a play by M. G. Lewis, entitled *The Minister*, from Schiller's "*Cabal and Love*."

Count Rosenberg . . .	Mr. BARRETT.	Walter	Mr. MARTIN.
Marshal Ingelheim . .	" JEFFERSON.	Baroness	Mrs. MELMOTH.
Cassimir	" COOPER.	Elizabeth Munster . .	" HOGG.
Munster	" TYLER.	Julia	Miss E. WESTRAY.
Warbeck	" HOGG.	Catharine	" WHITE.

Another version of Schiller's play was afterward given, under the title of the "*Harper's Daughter*."

May 13th. Mrs. Barrett's benefit.

First time in America, Shakspeare's play of *Henry the 8th*.

Henry 8th	Mr. HALLAM.	Queen Katharine . . .	Mrs. BARRETT.
Cardinal Wolsey . . .	" BARRETT.	Anne Bullen	" HALLAM.
Cromwell	" COOPER.	Lady Denny	" HOGG.

May 15th. Mr. Bates' benefit.

Columbus—for the first time at the Park.

Columbus	Mr. COOPER.	Valverde	Mr. MILLER.
Alonzo	" MARTIN.	Orozembo	" TYLER.
Harry Herbert	" BARRETT.	Salasco	" HALLAM.
Doct. Dolores	" BATES.	Cora	Mrs. BARRETT.
Bribon	" JEFFERSON.	Nelti	" OLDMIXON.

May 17th. Mr. and Mrs. Hogg's benefit.

The Merchant of Venice;

Shylock	Mr. COOPER.	Launcelot	Mr. BATES.
Antonio	" HALLAM.	Portia	Mrs. BARRETT.
Bassanio	" HALLAM, Jr.	Nerissa	" SEYMOUR.
Lorenzo	" TYLER.	Jessica	Miss WESTRAY.

and Fielding's farce of *The Lottery*.

Stocks	Mr. HOGG.	Mrs. Stocks	Mrs. HOGG.
Jack Stocks	" JEFFERSON.	Chloe	" HALLAM.
Lovemore	" PERKINS.	Jenny	" SEYMOUR.

May 20th. Mrs. Hallam's benefit.

First time, Holcroft's comedy, *The Follies of a Day*.

Count Almaviva . . .	Mr. MARTIN.	Hannibal	Miss E. WESTRAY.
Don Guzman	" JEFFERSON.	Countess	Mrs. BARRETT.
Doctor Bartholo . . .	" BATES.	Susan	" HALLAM.
Figaro	" BARRETT.	Marceline	" HOGG.
Antonio	" HALLAM.	Agnes	Miss J. WESTRAY.
Basil	" HALLAM, Jr.		

The present operatic version of Beaumarchais' "*Marriage of Figaro*" is but slightly altered from the above.

May 22d. Mr. Jefferon's benefit.

A comedy by Waldron, called the *Prodigal*, altered from Joseph Mitchell's "*Fatal Extravagance*;"

Belmour	Mr. COOPER.	Bargrave	Mr. MILLER.
Courtney	" TYLER.	Louisa	Mrs. BARRETT.

and, first time, Prince Hoare's peculiarly constructed drama, called

Three and the Deuce!

Percival, Peregrine, and Pertinax Single			Mr. BARRETT.
Justice Touchit	Mr. MARTIN.	Millford	" HOGG.
Frank Woodbine	" BATES.	Emily	Mrs. HALLAM.
McFloggan	" HALLAM, Jr.	Phoebe	Miss E. WESTRAY.
Humphrey Grizzle	" JEFFERSON.	Taffline	Mrs. OLDMIXON.

This farce long enjoyed great popularity.

May 30th. Mrs. Seymour's benefit.

First performance of Mrs. Cowley's "Town Before You," and Hugh Kelly's "Romance of an Hour." Casts of neither found.

June 3d. Mr. Cooper's benefit.

First time here, Shakspeare's Coriolanus;

Coriolanus	Mr. COOPER.	Tullus Aufidius	Mr. MARTIN.
Cominius	" TYLER.	Volumnia	Mrs. BARRETT.
Menenius	" BATES.	Virgilia	Miss E. WESTRAY.
Sicinius	" PERKINS.	Valeria	" J. WESTRAY.

and

Don Juan.

Don Juan	Mr. COOPER.	Donna Anna	Miss E. WESTRAY.
Ferdinand	" TYLER.	Catharina	Mrs. OLDMIXON.
Scaramouch	" JEFFERSON.	Violetta	" SEYMOUR.

June 5th. Mr. Martin's benefit.

First time, Miss Lee's play of the "Mysterious Marriage." Cast not found.

June 7th. Mr. Barrett's benefit.

First time here, Burke's Bunker Hill;

Gen. Warren	Mr. BARRETT.	Lord Percy	Mr. HALLAM.
Gen. Prescott	" HALLAM, Jr.	Sir W. Howe	" JEFFERSON.
Gen. Putnam	" BATES.	Gen. Abercrombie	" MARTIN.
Gen. Gage	" HOGG.	Elvira	Mrs. BARRETT.

and Colman's New Hay at the Old Market.

Sylvester Daggerwood Mr. BARRETT.

This farce was afterward altered, and played under the title of the hero's name.

June 14th. Mrs. Hallam's benefit.

First time in New York, a comedy from Kotzebue, by Dunlap, called The Indians in England; or, Nabob of Myfore;

Sir John Seymour	Mr. TYLER.	Baderda	Mr. BARRETT.
O'Brian	" HALLAM.	Fazir	" MARTIN.
Jack Trunton	" BATES.	Gurli	Mrs. HALLAM.
Muscaffery	" HOGG.	Lady Seymour	" HOGG.
Samuel	" JEFFERSON.	Amelia	Miss E. WESTRAY.

and

The Tempest.

Prospero	Mr. HALLAM.	Caliban	Mr. LEE.
Ferdinand	" TYLER.	Ariel	Miss E. WESTRAY.
Alonso	" MARTIN.	Hypolito	" J. WESTRAY.
Trinculo	" BATES.	Miranda	Mrs. OLDMIXON.
Stephano	" JEFFERSON.	Dorinda	" HALLAM.

At this date died Mr. Stephen Woolls, who joined the old American company in 1767 as one of the sharing members. He had continued a playing member thereof from that time to his final sickness, except during his visit to England, in 1774. Mr. Hallam's interest in the company having been extinguished by purchase, Mr. Woolls was the last who continued to receive an income from the manager on account of his old share, which he had disposed of for a stipulated life annuity

July 4th. First time, Dunlap's adaptation from the French,
entitled The School for Soldiers.

Bellamy	Mr. COOPER.	Soleby	Mr. JEFFERSON.
Major Bellamy	" TYLER.	Frederick	" LEE.
Col. Valentine	" HOGG.	Mrs. Mildmay	Mrs. MELMOTH.
Capt. Valentine	" MARTIN.	Clara	Miss E. WESTRAY.

Mr. Henry's version of the same play, it will be remembered,
was performed in 1788.

This ended the season, which, taken altogether, had not
been an unprosperous one. Dunlap mentions the amount of
the receipts on several occasions. The opening night yielded
\$730; the second night only \$267. Washington's birthday,
with Cooper and Miss E. Westray in "Romeo and Juliet," on
a stormy night, \$610. The tenth performance of the "Stranger"
attracted \$624, and the first night of "Lovers' Vows," \$622.
The first night of "Benyowski," \$800, and the only night of
"Don Carlos," \$676.

Previous to the close of the season, Mr. Fennell once more
attempted to open the Greenwich Street Pantheon, and on the
1st of July issued the following bill:

The Roman Father;

Horatius	Mr. BARRETT.	Valerius	Mr. McDONALD.
Publius Horatius	" FENNEL.	Horatia	Mrs. BARRETT.
Tullius Hostilius	" HALLAM, Jr.	Valeria	" PERKINS.

and

The Spoiled Child.

Tag	Little Pickle	Miss J. WESTRAY.
	Mr. MACGINNIS.	Miss Pickle
		Mrs. HOGG.

His season proved a short one, this being, it is believed, the
only night.





CHAPTER XV

Park Theatre, 1799-1800—Corre's Mount Vernon Gardens, 1800— Park Theatre
1800-1801—Mount Vernon Gardens, 1801.

MR. DUNLAP re-opened the Park Theatre on the 18th of November, 1799. Mrs. Oldmixon, Mr. and Mrs. Barrett, Mr. Bates, Miss J. Westray and Mrs. Collins were not in the company. Mr. and Mrs. Hodgkinson, Mr. Crosby, Mr. Fox, Mr. Dykes, Mrs. Brett, Miss A. Brett and Mr. and Mrs. Perkins were the substitutes. Mr. Hodgkinson returned as a salaried actor only, but, with his wife, received \$100 per week, the highest amount yet paid to any two performers in America. Some other salaries were raised. The list for the season stood thus, according to Dunlap:

Mr. COOPER	\$32.	Mrs. MELMOTH	\$25-
Mr. HALLAM	25.	Mrs. HALLAM	25.
Mr. JEFFERSON	25.	Mrs. SEYMOUR	16.
Mr. MARTIN	25.	Miss E. WESTRAY	18.
Mr. TYLER	25.	Mrs. HOGG	14.
Mr. FOX	18.	Mrs. BRETT	14.
Mr. HALLAM, Jr.	18.	Miss A. BRETT	14.
Mr. HOGG	14.	Miss HARDING	10.
Mr. PERKINS	12.	Mrs. PERKINS	10.
Mr. LEE	12.	Mrs. KING	6.
Mr. SEYMOUR	9.	Miss HOGG	4.
Mrs. STOCKWELL	4.		

The salaries paid to Messrs. Dykes and Crosby are not mentioned.

The opening pieces were the "Heir-at-Law" and the "Old Maid." The following is the first cast of the comedy that we have found, although played the preceding season:

Lord Duberly	Mr. HALLAM.	Kenrick	Mr. HOGG.
Doctor Pangloss	" HODGKINSON.	Zekiel Homespun	" JEFFERSON.
Dick Dowlas	" MARTIN.	Lady Duberly	Mrs. HOGG.
Henry Morland	" HALLAM, Jr.	Caroline Dormer	Miss E. WESTRAY.
Steadfast	" TYLER.	Cicely Homespun	Mrs. HODGKINSON.

In the afterpiece, Hodgkinson played *Capt. Cape*, and Mrs. Hogg, *The Old Maid*.

November 20th. Mrs. Melmoth re-appeared in "The Carmelite," as *Matilda*, when Mr. Fox made his first appearance in this theatre as *Montgomeri*. In the afterpiece of "The Poor Soldier" Mr. Fox played *Bagatelle*, and Miss A. Brett (her first appearance in sixteen months) *Norah*. Mr. Fox possessed considerable merit both as actor and singer. He had appeared with Wignell's company in Greenwich Street.

November 27th. Mr. Cooper appeared as *Macbeth*.

Nov. 29th. First time, a translation from the German of Kotzebue, entitled *Self-Immolation; or, Family Distress*.

Robert Maxwell . . .	Mr. HODGKINSON.	Flood	Mr. DYKES.
Harrington	" HALLAM.	Dumfries	" HALLAM, Jr.
Walwyn	" MARTIN.	Landlord	" PERKINS.
Dempster	" FOX.	Arabella	Mrs. HODGKINSON.
John Hartop	" HOGG.	Jane	Miss A. BRETT.
Jew	" JEFFERSON.	Blind Lady	Mrs. BRETT.

It was unsuccessful. Dunlap does not even allude to it. Mr. Dykes probably made his first appearance on this night. He afterward became a good actor of comic old men; was in New York in 1808, and again in 1819, and will be remembered in the West as one of the pioneers of the drama in that region, when it was little more than a wilderness.

November 30th. Mrs. Hallam made her first appearance as *Dinah Primrose* in "The Young Quaker."

December 4th. Mr. Cooper played *Hamlet*.

December 11th. The manager's comedy of "False Shame," as adapted from the German, was first played, and received such general approbation that it was repeated again and again to well-filled houses. Its characters were thus assigned:

Baron	Mr. TYLER.	John	Mr. JEFFERSON.
Capt. Erlach	" HODGKINSON.	Baroness	Mrs. HODGKINSON.
Wieland	" COOPER.	Adelaide	" HALLAM.
Frelon	" FOX.	Madam Moreau . . .	" MELMOTH.
Visct. Maillac . . .	" MARTIN.	Emmy	Miss E. WESTRAY.

"Never was part better suited to Mr. Hodgkinson than *Erlach*, and never was part better played," says Dunlap, while Miss E. Westray made another triumphant *hit* in the character of *Emmy*.

News of the death of Washington, on the 14th of December, reached New York on the 20th, (railroads and electric telegraphs were not at that time) and the theatre, in conse-

quence, was closed until the 30th, when it was re-opened—hung in black—with a play called “The Robbery,” translated by Dunlap from Monvel, and a monody written by Charles Brockden Brown, and spoken by Mr. Cooper. The play was performed twice with the cast annexed:

Marquis Granville . . .	Mr. HALLAM.	Charles Granville . . .	Mr. HALLAM, Jr.
Count Raimond . . .	“ HODGKINSON.	Louis	“ JEFFERSON.
Orlando	“ COOPER.	Charles	“ FOX.
Count Germain . . .	“ TYLER.	Julia	Mrs. MELMOTH.
Lord Edmund	“ MARTIN.	Clementina	“ HODGKINSON.

January 10th, 1809, was specially devoted to the memory of Washington. “Gustavus Vasa, or the Deliverer of his Country,” was performed, an ode recited, &c.

January 15th. The Stranger, Mr. and Mrs. Hodgkinson appearing for the first time as *The Stranger* and *Mrs. Haller*.

January 24th. Dunlap’s translation called the “Wild Goose Chase,” since superseded by the English operetta “Of Age Tomorrow,” was thus first played, and with great success:

Willinghurst	Mr. HODGKINSON.	Madam Bromback . .	Mrs. HOGG.
Piffleberg	“ HOGG.	Nanette	Miss HARDING.
Hans Molkus	“ JEFFERSON.	Lisette	Mrs. HODGKINSON.

On the 5th of February, another comedy from the German, by Mr. Dunlap, called the “Force of Calumny,” was very successfully produced. Its cast is thus recorded:

Morland	Mr. HODGKINSON.	Kroll	Mr. PERKINS.
Edward Smith . . .	“ COOPER.	Piltz	“ DYKES.
Count Scharfeneck .	“ HALLAM, Jr.	Thomas	“ CROSBY.
Young Scharfeneck .	“ JEFFERSON.	Mrs. Elfield	Mrs. MELMOTH.
Capt. Elfield	“ TYLER.	Jane	Miss E. WESTRAY.
Prompt	“ HOGG.	Emilia	Mrs. HODGKINSON.
Allbrand	“ MARTIN.	Eve	“ BRETT.

Reynolds’ lively and amusing comedy called “Laugh when You Can” was thus first presented to the New York public, on the 13th of February:

Gossamer	Mr. HODGKINSON.	Charles	Mast. STOCKWELL.
Mortimer	“ MARTIN.	Emily	Miss E. WESTRAY.
Bonus	“ HOGG.	Mrs. Mortimer . . .	Mrs. HODGKINSON.
Delville	“ FOX.	Miss Gloomly . . .	“ HOGG.
Sambo	“ JEFFERSON.	Dorothy	“ SEYMOUR.

It was well played by the principals, and for half a century remained a favorite with actors and audiences.

March 3d. Kotzebue’s play, translated by the manager entitled the “Count of Burgundy,” was brought out, with less success than had attended most of his other translations.

Henry	Mr. COOPER.	Halwyll	Mr. HOGG.
Brother Peter . . .	“ HODGKINSON.	Bruns	“ CROSBY.
Count Werdenberg .	“ HALLAM.	Elizabeth	Mrs. HODGKINSON.
Blonay	“ TYLER.	Matilda	“ MELMOTH.
Benedict	“ MARTIN.	Gertrude	“ BRETT.

On the 10th Mr. Cooper, took his farewell benefit previous to his return to England, when he appeared as *Young Norval*. He had been dissatisfied with his situation since the return of Mr. Hodgkinson, whose attractiveness in the German dramas had kept him somewhat in the shade.

March 12th. A version of Kotzebue's "Virgin of the Sun," probably by Dunlap, was first played, with unusual attention to scenic effect, and proved very attractive. It was thus cast:

Rolla	Mr. HODGKINSON.	Zorai	Mr. HALLAM.
Ataliba	" HALLAM.	High Priest	" TYLER.
Telasco	" CROSBY.	High Priestess	Mrs. MELMOTH.
Alonzo	" MARTIN.	Cora	HODGKINSON.
Valasquez	" FOX.	Idali	Miss E. WESTRAY.
Diego	" JEFFERSON.	Amazilli	" HARDING.

Genet, in his "English Stage," praises this translation. It preceded the performance of Reynolds' more celebrated play of the same name at Covent Garden by twelve years.

Sheridan's still more popular translation, "Pizarro, or the Death of Rolla," which yet retains possession of the boards, was first played on the 26th, with great applause. Dunlap restored the final scene as written by Kotzebue, instead of Sheridan's substitution.

Rolla	Mr. HODGKINSON.	Ataliba	Mr. HALLAM.
Pizarro	" TYLER.	Orozembo	" JEFFERSON.
Alonzo	" MARTIN.	Blind Man	" HOGG.
Valverde	" HALLAM, Jr.	Cora	Mrs. HODGKINSON.
Las Casas	" CROSBY.	Elvira	" MELMOTH.

April 21st. For Mrs. Hodgkinson's benefit.

First time, a drama from Kotzebue, entitled,

The Corficans; or, the Dawnings of Love.

April 23d. Mr. Dunlap's benefit.

Pizarro,—and an original sketch (a sequel to the "Stranger") called the Stranger's Birthday.

Baron Hochstein	(the Stranger)	Mr. HODGKINSON.
Baron Steinfort	Mr. TYLER.	Maat. STOCKWELL.
Francis	" MARTIN.	Miss HODGKINSON.
Conrad	" JEFFERSON.	" E. WESTRAY.
Baroness Hochstein	(Mrs. Haller)	Mrs. HODGKINSON.

In this little drama, Mrs. Hodgkinson, first presented her eldest daughter to the notice of the public.

A succession of benefits followed, amongst the most noticeable of which was Mrs. Melmoth's, on the 5th of May, when she appeared as *Mandane*, in Hoole's tragedy of "Cyrus" (its only performance on record in New York), and presented

Dibdin's farce from Kotzebue, called the "Horse and the Widow," for the first time, with the following cast:

Count de Sans Chateau	Mr. HOGG.	Ferrett	Mr. JEFFERSON.
Touchwood	" FOX.	Peter	" HALLAM, Jr.
Kilruddery	" MARTIN.	Mrs. Touchwood	Mrs. MELMOTH.

Miss E. Westray's took place on the 6th, when she appeared as *Rosamond*, in the play called "Henry the Second and Fair Rosamond;" Mr. Hallam's on the 9th, when he played *Lord Ogleby*; and Mr. Hodgkinson's on the 19th, when he brought out the tragedy of "Peru Revenged, or the Death of Pizarro," written by Murphy, and played at Covent Garden under the title of "Alzuma."

The theatre being closed for the summer, Joseph Corré, proprietor of the "MOUNT VERNON GARDENS," Broadway, just above the Hospital, where now is found the north-west corner of Leonard Street, announced the commencement of dramatic entertainments on his premises on the 9th of July, 1800, with a concert of music, recitations, and the farce of "Miss in Her Teens," in which Mr. Jefferson, Mr. Martin, Mr. Hogg, Miss Brett and Mrs. Seymour appeared. On the 11th of August, Mr. and Mrs. Hodgkinson made their first appearance in the farce of the "Purse;" and on the 25th, Dibdin's comedy of "Five Thousand a Year" was first played in America, for Mrs.

Hodgkinson's benefit, with the annexed cast:

George Fervid	Mr. HODGKINSON.	Truepenny	Mr. Hogg.
Sir Matthew Maxim	" JEFFERSON.	Lady Maxim	Mrs. Hogg.
Frederick Fervid	" HALLAM, Jr.	Lady Julia	Miss BRETT.
Henry Hastings	" FOX.	Aurelia	Mrs. HODGKINSON.

On the 5th of September, Mrs. Hallam appeared as *Lady Rackett*, for the younger Hallam's benefit; and on the 8th, Mrs. Barrett made her first appearance for a twelvemonth, as *Millwood*, in "George Barnwell," for the benefit of Mr. Fox. Mr. Barrett also appeared, and gave a "Lecture on Heads."

On the 10th, Hodgkinson brought out, for his benefit, a drama by Mrs. Rowson, called "Columbia's Daughters," in which he played *Dick Rhymor*; Jefferson, *Jack Acorn*; Fox, *Lord Courtland*; Hogg, *Folio*; Mrs. Hogg, *Miss Acorn*; Mrs. Hodgkinson, *Jemima*, and Miss Brett, *Melissa*.

Mr. and Mrs. Barrett took their benefit on the 17th, with the "Wonder" and "Jason and Medea," the lady making a powerful impression in the Greek heroine. The season here

terminated on the 19th of September, with the "Poor Soldier," for the benefit of Mr. Crosby.

The following sketch of the new manager is derived from Dunlap: "Joseph Corr  was a Frenchman by birth, and in the year 1776 was the cook of Major Carew, of the British army. His face and figure were rotund, and his pleasant manners made him universally popular. After the retirement of the British, he rose to be the landlord of the City Tavern, in New York, and established those long-celebrated public gardens in State Street, both of which he kept with reputation and success." In his managerial efforts he was equally prosperous, and he is pronounced by his biographer to have been an honest, industrious, thriving and worthy man, although not eminent for literary qualifications, nor specially fitted to direct the public taste, except in matters of *cuisine*.

THE NEW YORK THEATRE re-opened on the 20th of October, 1800, with "Lovers' Vows" and "Fortune's Frolic." *Frederick* and *Amelia Wildenheim* by Mr. and Mrs. Hodgkinson; *Robin Rought* by Mr. Jefferson.

On the 24th, Dunlap's famous drama, from Kotzebue, entitled "Fraternal Discord," and considered by himself superior to all his other translations, was played for the first time, and with a success that gave it a long lease of the stage. This piece, in America, has always obtained a preference over the foreign version. It was thus originally cast:

Capt. Bertram . . .	Mr. HODGKINSON.	Crispin	Mr. FOX.
Phillip Bertram . . .	" TYLER.	Trippett	" HALLAM, Jr.
Doct. Bloomfield . . .	" MARTIN.	Charlotte	Mrs. HODGKINSON.
Jack Bowline	" JEFFERSON.	Mrs. Grimkin	" HOGG.
Semblance	" HOGG.	Mary	Miss BRETT.

On the 31st a brilliant addition was made to the company, in the person of Mrs. Elizabeth Powell, whose first appearance took place in the character of *Angela*, in the "Castle Spectre." This lady was from the Boston Theatre, where she had first appeared, when Miss Harrison, in "Gustavus Vasa," on the first opening of a theatre in Boston, February 3d, 1794. Clapp says that "her impersonation of Shakspeare's heroines entitle her to rank among the highest in her profession;" and Dunlap, that "she was an elegant woman and a good actress, and will long live in the memories of the public of Boston,

as well as in the affections of those who knew her private worth;" and "that her success in New York was injured by Mr. Hodgkinson, who wished his wife to be first *tragedienne*, as well as first opera singer, first comedy lady, first romp and first chambermaid." Having played but one season here, she can scarcely be said to be identified with our stage, but her stately figure and classic style can still be remembered with pleasure by some of our few remaining octogenarians. Becoming the wife of Mr. Snelling Powell, afterward manager of the Boston Theatre, she continued, after his death, in 1821, to share the management of that establishment for several years. Mrs. Powell was born in the county of Cornwall, England, 1774, and died in Boston, December, 1843, in the seventieth year of her age.

Mr. S. Powell, as manager and actor, held a prominent position in Boston, where he first appeared in 1794, but on the New York stage his situation was subordinate. His first appearance here was as *Muley*, in the "Castle Spectre," on the night of his wife's *début*. Mr. Powell died at the age of sixty-three, in Boston, where he was highly respected for the most sterling qualities that can adorn a man. Mr. and Mrs. Powell's daughter Elizabeth became the wife of the celebrated comedian, H. J. Finn.

On the night of November 3d, Mr. Fennell, who, impelled by pecuniary embarrassments, had arranged with the manager for a benefit, made his first appearance in New York for three years, in the character of *Pierre*. Mr. Cooper's absence from the company left an opening which he willingly consented to fill, and he soon after took a regular situation in the establishment, to the great gratification of its patrons.

Nov. 5th. Morton's sterling comedy of "Speed the Plough," which still attracts appreciative audiences, and affords vast scope for the exercise of comic talent, was first played in New York, and with a cast of excellence rarely surpassed at the present time:

Sir Abel Handy . . .	Mr. HOGG.	Gerald	Mr. POWELL.
Sir Philip Blandford . .	" TYLER.	Evergreen	" HALLAM, Jr.
Bob Handy	" HODGKINSON.	Lady Handy	Mrs. HOGG.
Farmer Ashfield	" JEFFERSON.	Miss Blandford	" HODGKINSON.
Morrington	" HALLAM.	Dame Ashfield	" BRETT.
Henry	" MARTIN.	Susan Ashfield	" HALLAM.

Nov. 10th. Mr. Fennell made his first regular appearance in his best character, *Zanga*, in the "Revenge," supported by Mrs. Powell, as *Leonora*.

Nov. 17th. M. G. Lewis's comedy of the "East Indian," originally acted at Drury Lane, for the benefit of Mrs. Jordan, was brought forward and acted a few times, after which we do not recall its revival until 1831. It was thus first played:

Lord Listless	Mr. JEFFERSON.	Lady Clara Modish . .	Mrs. MELMOTH.
Rivers	" HODGKINSON.	Mrs. Ormond	" POWELL.
Beauchamp	" MARTIN.	Zorayda	" HODGKINSON.
Walsingham	" HALLAM.	Miss Chatterall . . .	" HOGG.
Modish	" TYLER.	Mrs. Blaball	" BRETT.
Squeezem	" HOGG.	Mrs. Slipslop	Miss BRETT.
Friponeau	" FOX.	Miss Tiflany	" HARDING.
Frank	" POWELL.	Anne	Mrs. KING.

Nov. 27th. The Merchant of Venice.

Shylock	Mr. HODGKINSON.	Portia	Mrs. POWELL.
Bassanio	" FENNELL.	Nerissa	Miss HARDING.
Launcelot	" JEFFERSON.	Jessica	Mrs. HODGKINSON.

Nov. 29th. Mr. Harper, of the old American Company, made his first appearance in eight years, as *Charles Surface*, having been the original representative of that character in America. It had since been better played by other actors, and Mr. Harper's efforts were in consequence coldly received. He now occupied the mortifying position of a declining favorite, and was soon after compelled to personate characters he would once have disdained to look at.

Dec. 1st. Mr. Fox took his benefit, announcing that he was in danger of arrest for debt, and calling on his friends to his rescue. The play on the occasion was "Othello," finely rendered by Fennell as the *Moor*; Hallam as *Iago*; Tyler as *Cassio*; Martin as *Roderigo*; Mrs. Powell as *Desdemona*; and Mrs. Melmoth as *Emelia*.

Dec. 5th. A musical piece, of which Dunlap gave the words, and Hewitt contributed the music, called the "Spanish Castle; or, the Knight of Guadalquiver," was brought out with a powerful cast, only to be condemned.

Montalvan	Mr. FENNELL.	Pedro	Mr. HOGG.
Sebastien	" HALLAM.	Hugo	" CROSBY.
Anselmo	" TYLER.	Juan	" HALLAM, Jr.
Algiziras	" MARTIN.	Manuel	" POWELL.
Florenzo	" FOX.	Olivia	Mrs. HODGKINSON.
O'Tipple	" HODGKINSON.	Henrica	Miss BRETT.
Pero	" JEFFERSON.	Lisette	" HARDING.

Mrs. Harper, formerly Miss Smith, the second wife of the

performer of that name, made her first appearance in New York on the 12th, as the *Marchioness Merida*, in the "Child of Nature." Her talent was feeble, and was soon graduated to the rank called *useful*. She played till 1805.

Jephson's tragedy of "Braganza" was played on the 17th, with the following cast, probably its first representation in New York:

Don Juan	Mr. HODGKINSON.	Pizarro	Mr. HALLAM, Jr.
Almada	" TYLER.	Antonio	" HOGG.
Valasque	" FENNELL.	Ramirez	" CROSBY.
Lorenzo	" MARTIN.	Louisa	Mrs. POWELL.

Mrs. Jefferson, the wife of the comedian, made her first appearance on any stage, as *Louisa Dudley*, in the "West Indian," on the 22d of December. She was the daughter of Mrs. Euphemia Fortune, for many years proprietress of a boarding-house adjoining the theatre in John Street. She removed with her husband to Philadelphia, where for many years she personated the walking ladies of comedy with grace and propriety, and as a wife and mother received the highest encomiums. Mrs. Jefferson died in that city, in January, 1831, at the age of fifty-six. The name of her mother is still retained among her descendants, Mrs. Jefferson's great-granddaughter, Miss Euphemia (or Effie) Germon, who inherits much of the histrionic talent of the family, being her namesake.

Jan. 19th, 1801. Mr. William Charles White, a native of Worcester, Mass., made his first appearance in New York, with tolerable success, as *Young Norval*. He had played at Boston, when a mere lad, in 1796, with great, but injudicious, applause; had since studied law, and was now a tall, handsome young man. His promise of merit was not fulfilled. He became the author of three plays represented in Boston—"The Clergyman's Daughter," "The Poor Lodger," and "Alonzo."

Jan. 23d. Cumberland's translation, from Kotzebue, of "Joana of Montfaucon," was brought out, but, notwithstanding the excellence of Mrs. Powell as the heroine, with Hodgkinson as *Lazzara*, Fennell as *Albert*, and Mrs. Hallam as *Eloisa*, failed of success.

Feb. 9th. Mr. White made his third appearance, as *Romeo*, to Mrs. Powell's *Juliet*, but with less applause.

Feb. 11th. Dunlap's play of "Abœllino," translated from Zschokke, was first represented, and, owing to the novelty of its construction, and the excellent acting of Hodgkinson, as the hero, attracted more than usual attention. It was frequently repeated, and is even yet occasionally played. Its characters were thus first distributed :

Abœllino }	Mr. HODGKINSON.	Grimaldi	Mr. HARPER.
Flodoardo }	"	Parozzi	" MARTIN.
Andreas Gritti	TYLER.	Memno	" JEFFERSON.
Dandoli	HOGG.	Rosamunda	Mrs. HODGKINSON.
Canari	HALLAM.	Iduella	" JEFFERSON.

On the 13th of April, Joanna Baillie's sublime tragedy of "De Monfort" was first attempted on our stage; but, though commanding the highest admiration of all literary critics, failed, as it ever has done, of success in representation. It was thus cast:

De Monfort	Mr. HODGKINSON.	Bernard	Mr. TYLER.
Renzevelt	MARTIN.	Grimbald	" HALLAM, Jr.
Count Friberg	HARPER.	Jane de Monfort	Mrs. MELMOTH.
Manuel	POWELL.	Countess Friberg	" JEFFERSON.
Jerome	HOGG.	Abbeas	" HOGG.

Hodgkinson was every way unsuited to the character of the hero, and beautifully as Mrs. Melmoth read her part, it required an accommodating imagination to identify her with the noble *Jane de Monfort*.

Reynolds' comedy of "Life," by many thought to be the best of his comedies, was first played on the 22d, with the annexed cast:

Marchmont	Mr. TYLER.	Primitive	Mr. HOGG.
Torpid	HODGKINSON.	Jonathan	" POWELL.
Craftily	SIMPSON.	Mrs. Belford	Mrs. POWELL.
Clifford	FOX.	Rosa	HODGKINSON.
Lackbrain	JEFFERSON.	Mrs. Decoy	" HOGG.

About this time the manager's translation called "Abbé de l'Epée, or Deaf and Dumb," was brought out, Mrs. Powell making a decided feature of her part of *Julio*, Mr. Harper being unequal to the character of the *Abbé*, and Mr. White making a complete failure in *St. Alme*. Mr. Hodgkinson was afterward substituted for Mr. Harper, and Mr. Martin for Mr. White, and all went well.

A Mr. Laurence about this time frequently displayed his skill in dancing,—also Mr. Huggins.

May 4th. Mrs. Melmoth took her benefit, playing with great effect, *Hermione*, in the "Distrest Mother."

May 6th. Benefit of Mr. Hewitt, leader of the orchestra, who brought out a musical trifle, composed by himself, entitled "The Cottages," thus cast:

Squire Belmont	Mr. TYLER.	Patty	Miss BRETT.
Papilotte	" FOX.	Margaret	Mrs. BRETT.

May 13th. Mr. Hallam's benefit. School for Scandal; and, for the first time, Prince Hoare's drama, entitled
The Captive of Spilberg.

Korowits	Mr. HODGKINSON.	Liebstoff	Mr. HALLAM, Jr.
Canzeman	" FOX.	Ivan	Mast. STOCKWELL.
Kourakim	" JEFFERSON.	Eugenia	Mrs. HODGKINSON.
Mousic	" SIMPSON.	Moola	Miss BRETT.

May 15th. Mr. Hodgkinson's benefit.

First time, Massinger's powerful play of
A New Way to Pay Old Debts.

Sir Giles Overreach . . .	Mr. HODGKINSON.	Justice Greedy	Mr. JEFFERSON.
Lord Lovell	" TYLER.	Tapwell	" HOGG.
Wellborn	" HALLAM.	Lady Allworth	Mrs. MELMOTH.
Allworth	" FOX.	Margaret Overreach . .	" HODGKINSON.
Marall	" MARTIN.	Froth	" HOGG.

Mr. Hodgkinson failed again in the character of *Sir Giles*, which, in America, has had but four acknowledged representatives—viz., Cooke, Kean, Booth and Davenport.

"The Bulse of Diamonds; or, What is She?" an anonymous English comedy, was brought out by Hallam, for his benefit on the 18th, with the following cast:

Sir Caustic Oldstyle . . .	Mr. HALLAM.	Ap Griffin	Mr. SIMPSON.
Belford	" MARTIN.	Garnet	" HOGG.
Period	" HODGKINSON.	Lady Mutable	Mrs. HALLAM.
Jargon	" JEFFERSON.	Mrs. Dorville	" HODGKINSON.
Bewly	" FOX.	Mrs. Garnet	" HOGG.

May 20th. Mr. Martin's benefit.

Wild Oats, Little Hunchback, and the serious pantomime of
Jafon and Medea.

Jason	Mr. HODGKINSON.	Medea	Mrs. MELMOTH.
Creon	" HOGG.	Creusa	JEFFERSON.
Fary	" MARTIN.	Nurse	" BRETT.

May 22d. Mr. Tyler's benefit.

Life, and Otway's farce, called The Cheats of Scapin.

Scapin	Mr. HODGKINSON.	Leander	Mr. FOX.
Gripe	" HOGG.	Lucia	Miss BRETT.
Shiftly	" SIMPSON.	Clara	" HARDING.

O'Keefe's comedy, "The Lie of the Day," reduced from his play called "The Toy," was produced for Mr. Jefferson's benefit, on the 25th, with the following cast:

Sir Carrol O'Donovan . .	Mr. CROSBY.	Larry Kavanah . . .	Mr. MARTIN.
Young O'Donovan . . .	" HALLAM, Jr.	Lady Arable	Mrs. JEFFERSON.
Aircourt	" HODGKINSON.	Sophia	" HALLAM.
Alibi	" JEFFERSON.	Katty Kavanagh . .	" HOGG.
Methegill	" HOGG.	Fib	Miss BRETT.

June 1st. Mr. Hallam, Jr., brought out Mrs. Inchbald's play, translated from Kotzebue, called "The Wise Man of the East." It was cast as follows, but received no especial marks of favor:

Ava Thoana	Mr. HODGKINSON.	Bankwell	Mr. CROSBY.
Clarenforth	" MARTIN.	Lady Mary Diamond	Mrs. JEFFERSON.
Metland	" HALLAM.	Mrs. Metland	" MELMOTH.
Tim Starch	" JEFFERSON.	Ellen	" HODGKINSON.
Sparklefinger	" WILMOT.	Rachel Starch	" HOGG.
Lawley	" HOGG.	Ruth Starch	" HALLAM.

The name of Wilmot will be observed in the above as that of an individual who had appeared a few times as "a gentleman." Of his merits we have found no record. He afterward married the beautiful and favorite Mrs. Marshall, of the Philadelphia Theatre.

Mr. Simpson took his benefit on the 8th of June, when his step-daughter, Miss Elizabeth A. Westray, made her first appearance in New York as *Angela*, in "The Castle Spectre." Miss E. A. Westray possessed both intellectual and executive capacity, excelling in heavy tragedy her more versatile sisters Mesdames Wood and Darley, though, as a general actress, inferior to either. She afterward played in Boston, where she married Mr. Villiers, a favorite low comedian, who did not long survive his marriage. In 1805, she returned to New York, a girlish widow, and her youth and misfortune naturally exciting the interest and sympathy of the public, she soon became one of the main attractions of the theatre. Though greatly admired by the gallants of the day, she again bestowed her hand on a genuine son of Momus—Twaits—with whom she was content to share the vicissitudes of an actor's life. She was still improving as a *tragedienne*, and promised to attain the highest distinction, when death suddenly terminated her brief career, on the 13th of December, 1813, at the early age of 26.

After a recess for a few nights, the Theatre was re-opened on the 29th of June, with Mr. Cooper's first appearance since his return from England, in his favorite and highly applauded character of *Hamlet*.

On the 1st of July, Mrs. Merry, whom we have noticed as a member of Wignell's Philadelphia company during its per-

formance in Greenwich Street, made her first appearance on this stage as *Belvidera*, followed on succeeding nights by *Juliet*, *Beatrice*, *Calista*, *Monimia* and *Horatia*, in "The Roman Father," the latter being played for Cooper's benefit, to his *Horatius*, on the 13th. This was the first regular "star" engagement made for the New York Theatre—its terms were one hundred dollars *per week* and a clear benefit, and proved a profitable speculation for the manager. The weather was extremely warm, but the opening night yielded \$646, and the benefit \$884.

For Mr. and Mrs. Hodgkinson's benefit, on the 15th of July, M^{onsieur} and Mrs. Placide made their first appearance; the lady as *Mrs. Stricland* in "The Suspicious Husband," and *Columbine* in the pantomime of the "Magic Chamber," in which her husband appeared as *Pierot, the Clown*.

Mrs. Placide (the second) was the daughter of Mrs. Pownall, previously Mrs. Wrighten, and was highly accomplished in singing and dancing, and maintained an enviable rank as a comic actress. She continued on the stage for many years, and after Placide's death was long attached to the Philadelphia theatre, as Mrs. Lafolle, having married a musician of that name. She died in that city, in 1823, aged about 50. This lady was the mother of our noted favorites, Henry and Thomas Placide and Mrs. Blake, and grandmother of Mrs. J. W. Wallack, Jr.

Mrs. Wrighten, Mrs. Placide, Mrs. Blake and Mrs. Wallack, four generations in direct succession (Mrs. Wallack being the daughter of Mrs. Blake by her first husband, Leigh Waring), afford a strong argument to the advocates of the position that hereditary talent is more generally transmitted through the female than the male line.

To return to our record: a Mr. Story next appeared in several vocal parts, and, in conjunction with Miss E. A. Westray, took a benefit on the 20th of July, when his wife made her first appearance as *Little Pickle*, and Messrs. Darley (senior and junior) appeared in a Grand Concert.

Mr. Darley, the elder—one of the finest of English ballad singers—we have already noticed.

Mr. John Darley, Jr., came with his father to America, and occasionally sung at the Philadelphia Theatre as early as 1794. He afterward became a Lieutenant of Marines in the United States service, but finally returned to the stage, and made his first appearance in New York on the before-mentioned occasion, and about the same time married Miss Ellen Westray. He had a manly, well-proportioned person and a handsome face, and though not warmly attached to his profession, possessed great merit as a singer, and in a French character, or a light walking gentleman, played with ease and vivacity. He joined the Park company in 1804, and was for many years greatly admired here, but removed to Philadelphia in 1819, and continued playing there until 1840. Having, with the aid of his accomplished wife, acquired a competence, he lived in comfortable retirement for several years previous to his death, which occurred in 1853, at the age of 78. His son, Mr. Felix O. C. Darley, has long been a resident of New York, and is widely known as an artist of the highest merit in his own peculiar line.

A Mr. Robertson, from England, appeared on several occasions during the season, in "Antipodean Whirligigs," imitations of birds, &c.; and Mr. Hopkins Robertson, afterward a popular performer, for the first time left his seat on the tailor's board of the theatre to walk its stage, appearing in several trifling characters, one of which was *Buckle* in the "Suspicious Husband."

Mr. and Mrs. Placide, Mr. and Mrs. Hallam, Mr. Fennell, Mr. Robertson and the manager, received benefits during the season, which ended with the month.

CORRE'S MOUNT VERNON GARDENS opened on the 10th of August, 1801, with "The Child of Nature" and a grand concert. The performers were the principal members of the Park company, with the addition of Mr. and Mrs. Placide, Miss Broadhurst, Mr. and Mrs. Simpson, Miss E. A. Westray, Mr. Story and the Messrs. Darley.

Mr. Story took his benefit on the 25th, playing *Tom Tug*, in "The Waterman," and on the 26th, Mr. Darley, Sr., appeared as *Hawthorn*, in "Love in a Village."

Sept. 7th. Mr. and Mrs. Hodgkinson's benefit took place, when Milton's masque of "Comus" was represented as follows:

Comus	Mr. HODGKINSON.	The Lady	Miss E. A. WESTRAY.
Good Spirit	" HALLAM.	Sabrina	Mrs. JEFFERSON.
Elder Brother	" HOGG.	Euphrosyne	" HODGKINSON.
Younger Brother	" HALLAM, Jr.		

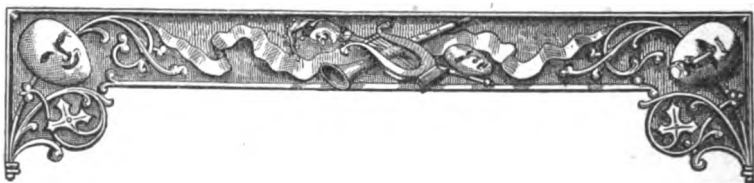
Satyrs and Bacchantes Messrs. DARLEY, Mr. and Mrs. PLACIDE, &c.

We do not remember its revival again until 1848, at Burton's Chambers Street Theatre.

Mr. and Mrs. Placide took their benefit on the 9th, Monsieur appearing on the tight rope in *Le Fête Champetre*, and his wife as *Miss Kitty*, in "High Life Below Stairs."

The season ended on the 11th September.





CHAPTER XVI.

Park Theatre, 1801-2—Mount Vernon Gardens, 1802—Park, 1802-3.

TH E theatrical season commenced on the 16th of November, 1801, with "Lovers' Vows," in which Mr. Cooper resumed his original part of *Frederick*, and "Fortune's Frolic," with Jefferson as *Robin Roushead*.

The company suffered the loss of Mr. and Mrs. Powell, but was otherwise little changed. Mr. Cooper's salary was raised to \$50 per week. Hodgkinson made his first appearance on the 18th as *Capt. Bertram*, in "Fraternal Discord," followed by "The Prize," with Jefferson as *Doctor Lenitive*, and Mrs. Hodgkinson, *Caroline*. On the 20th, after the performance of "The West Indian," in which Cooper played *Belcour*, and Hodgkinson *Major O'Flaherty*, Fawcett's pantomimic drama of "Obi, or Three-Fingered Jack," was thus brought out:

Jack	Mr. HODGKINSON.	Tuckey	Master STOCKWELL.
Capt. Orford	" HALLAM, Jr.	Rosa	Mrs. HODGKINSON.
Planter	" TYLER.	Obi Woman	" Hogg.
Sam	" HOGG.	Quashee's Wife	Miss BENT.
Quashee	" MARTIN.		

The piece was long a great favorite, particularly at holiday times, and in minor theatres.

Nov. 23d. "Wives as They Were," and the farce of "The Village Lawyer," produced anonymously at the Haymarket, London, in 1787, and rendered long popular by the excellent acting of Bannister, Jr., as *Scout*. It was thus cast here:

Sheepface	Mr. JEFFERSON.	Charles	Mr. Fox.
Scout	" MARTIN.	Mrs. Scout	Mrs. Hogg.
Snarl	" HOGG.	Kate	Miss BENT.

"Tom Thumb" was a favorite afterpiece at this period, Master Stockwell being the representative of the little hero.

Dec. 2d. "Hamlet"—*Hamlet*, Mr. Cooper—and, first time, a farce by Dunlap, entitled, "Where is He?" which afterward enjoyed much favor.

Commodore Scud	Mr. HOGG.
Major Oldstyle	" HODGKINSON.
West	" MARTIN.

Block	Mr. JEFFERSON.
Louisa	Mrs. HALLAM.
Mrs. Oldstyle	" HOGG.

Dec. 11th, Abbé de l'Epee, or Deaf and Dumb.

De l'Epee	Mr. TYLER.
D'Aricmont	" COOPER.
St. Alme	" MARTIN.
Franval	" HODGKINSON.
Dupre	" HALLAM.

Dubols	Mr. JEFFERSON.
Dominique	" HOGG.
Theodore	Mrs. HODGKINSON.
Mad. Franval	" HOGG.
Marianne	Miss E. A. WESTRAY.

Dec. 23d. Gen Burgoyne's drama, entitled, "Richard Cœur de Lion," its first performance on the Park stage.

Richard	Mr. HODGKINSON.
Blondei	" MARTIN.
Sir Owen	" TYLER.
Florestan	" FOX.
Seneschal	" HOGG.
Guillot	" JEFFERSON.

Antonio	Miss HARDING.
Matilda	Mrs. HODGKINSON.
Laurette	Miss BRETT.
Colette	" E. A. WESTRAY.
Julie	" HOGG.
Dorcas	Mrs. BRETT.

This piece has been repeated at different times, but never attained popularity.

The first prominent novelty of the season was Colman's comedy of the "Poor Gentleman," whose intrinsic merit still commands the applause of admiring audiences, and whose diversity of character renders it one of the most frequently chosen vehicles for the combination of the most opposite lines of talent. It was thus originally played on the 8th of January, 1802 :

Sir Robert Bramble . .	Mr. JEFFERSON.
Doct. Ollapod	" HODGKINSON.
Frederick	" COOPER.
Lieut. Worthington . .	" TYLER.
Sir Charles Cropland . .	" HALLAM, Jr.
Corporal Foss	" MARTIN.
Humphrey Dobbins . . .	" HOGG.

Farmer Harrowby . . .	Mr. HALLAM.
Stephen Harrowby . . .	" WILMOT.
Miss Lucretia McTab . .	Mrs. HOGG.
Emily Worthington . . .	" HODGKINSON.
Dame Harrowby	" SIMPSON.
Mary Harrowby	Miss BRETT.

The comedy called "Modern Magic" was thus first played on the 25th :

Goodwin	Mr. HODGKINSON.
Erlen	" TYLER.
Ensign Erlen	" COOPER.
Herman	" HOGG.
Sharp	" HALLAM, Jr.
Baron Boldenstern . . .	" FOX.

Selby	Mr. MARTIN.
Mrs. Erlen	Mrs. MELMOTH.
Countess Apewitz . . .	" SIMPSON.
Mad. Lupnitz	" HOGG.
Sophia	Miss E. A. WESTRAY.
Emily	" HARDING.

It was not very successful.

On the 29th, Mr. Bland, a brother of Mrs. Jordan, made his first appearance in America as *Tony Lumpkin*, under the assumed name of Wilson. He was a good singer and comedian, and gave much satisfaction in several humorous parts. The celebrated Mrs. Bland, formerly Miss Romanzini, the best English ballad singer of the day, was his wife.

February 10th. Reynolds' comedy called "Folly as it Flies," was first played in New York, and was for several years received with great favor. It was last revived, after a sleep of a quarter of a century, at Wallack's Theatre in 1854. It was thus first cast:

Sir Herbert Melmoth . . .	Mr. TYLER.	Curitor	Mr. Hogg.
Leonard Melmoth . . .	" FOX.	Pinchwell	" SHAPTER.
Tom Tick	" HODGKINSON.	Capias	" WILMOT.
Doctor Infallible . . .	" MARTIN.	Lady Melmoth . . .	Mrs. HODGKINSON.
Peter Postobit	" JEFFERSON.	Georgiana	" JEFFERSON.
Shenkin	" WILSON.	Dame Shenkin . . .	" SIMPSON.

We here first notice the name of Mr. Shapter, who was for several years after a very useful if not ornamental member of the establishment.

Monk Lewis's long popular melo-Drama, called "Adelmorn, the Outlaw," was first played on the 25th, thus cast:

Adelmorn	Mr. HODGKINSON.	Ghost of Count Rod-	
Ulric	" COOPER.	erick	Mr. HALLAM.
Sigismund	" TYLER.	Herman	Miss HARDING.
Father Cyprian . . .	" MARTIN.	Orilla	" BRETT.
Hugo	" HOGG.	Innogen	Mrs. HODGKINSON.
Lodowick	" JEFFERSON.	Dame Bedra	" HOGG.
Brenno	" HALLAM, Jr.		

March 8th. Colman's operatic romance of "Blue Beard, or Female Curiosity," was brought out with great success, and its charming music by Kelly soon found its way to every ear, and almost every tongue. It was thus played, and both in singing and acting deserved the applause it abundantly received:

Abomelique	Mr. TYLER.	Fatima	Mrs. HODGKINSON.
Ibrahim	" JEFFERSON.	Irene	Miss BRETT.
Selim	" HODGKINSON.	Beda	" E. A. WESTRAY.
Shacabac	" WILSON.		

Schiller's "Fiesco" was unsuccessfully produced on the 25th, thus:

Fiesco	Mr. COOPER.	Bourgonino	Mr. FOX.
Andreas Doria	" HALLAM.	Muley Hassan . . .	" JEFFERSON.
Gianetto Doria	" MARTIN.	Leonora	Mrs. HODGKINSON.
Verrina	" TYLER.	Julia Doria	" JEFFERSON.

The admirable Mrs. Merry commenced an engagement on the 19th of April, as *Juliet*, and was most enthusiastically received. She afterward appeared as *Calista*, *Belvidera*, *Alicia*, *Isabella*, *Lady Teazle* and *Euphrasia*, for her benefit on the 8th of May. Her opening night yielded \$1,000; her benefit \$900; and her whole engagement averaged over \$800 per night.

Cobb's charming operetta of "Paul and Virginia," with its

artless and innocent hero and heroine, and the delightful music of Reeve and Mazzinghi, was first played with great applause on the 7th of May, thus cast:

Paul	Mr. HODGKINSON.	Sebastien	Mr. WILMOT.
Capt. Tropic	" TYLER.	Alamba	" WILSON.
Don Antonio	" HALLAM, Jr.	Virginia	Mrs. HODGKINSON.
Diego	" HOGG.	Mary	Miss BRETT.
Dominique	" JEFFERSON.	Jacintha	" HARDING.

The name of Darley (probably the elder) appears in the bills May 10th, when he was announced for a song in the fourth act of "Alexander the Great," and also on the 12th, in the opera of the "Duenna," thus played for Mr. Tyler's benefit:

Don Jerome	Mr. TYLER.	Mendoza	Mr. JEFFERSON.
Ferdinand	" HODGKINSON.	Lopez	" HALLAM.
Carlos	" WILSON.	Louisa	Miss BRETT.
Antonio	" FOX.	Clara	Mrs. HODGKINSON.
Father Paul	DARLEY.	Margaret	" HOGG.

On this occasion, Mr. Crosby made his only appearance for the season as *Old Wilding*, in the "Liar."

May 19th. Mr. Hogg, on his benefit night, brought out O'Keefe's farce called the "Irish Mimic," which was thus performed:

Cyprus	Mr. HOGG.	Colin	Mr. JEFFERSON.
Capt. Clifford	" MARTIN.	Mrs. Malcolm	Mrs. HOGG.
Parrotts	" HODGKINSON.	Julia Malcolm	" HALLAM.

May 21st. McNally's celebrated comedy, called the "Follies of Fashion," was played for Mrs. Hodgkinson's benefit. Its cast was admirable:

Sir Buzzard Savage	Mr. HOGG.	Widow Volatile	Mrs. MELMOTH.
Capt. Douglass	" COOPER.	Lady Flippant Sav-	age.
Welford	" HODGKINSON.	Clara	" HODGKINSON.
Orleal	" TYLER.	Constance	Miss E. A. WESTRAY.
Cheaterly	" MARTIN.	Grace	" BRETT.
Col. Staff	" HALLAM, Jr.	Honor	" Harding.
Nicholas	" JEFFERSON.	Muslin	Mrs. HOGG.

June 4th, for Miss Brett's benefit, we find the first cast on this stage of Shakspeare's "Henry IVth," in which Hodgkinson's personation of *Falstaff* received less approbation than any standard comic character he had ever appeared in. The whole play was thus cast:

Falstaff	Mr. HODGKINSON.	Francis	Mr. JEFFERSON.
Henry IV	" HALLAM.	Poins	" WILSON.
Prince of Wales	" MARTIN.	Bardolph	" HOGG.
Hotspur	" COOPER.	Carrier	" WILMOT.
Sir R. Vernon	" TYLER.	Lady Percy	Mrs. HODGKINSON.
Northumberland	" ROBERTSON.	Hostess	" BRETT.

Cooper's elegant presence and spirited and eloquent elocution rendered *Hotspur* the charm of the piece. Mr. Hopkins Robertson, whom we have before alluded to, played *Northum-*

berland on this occasion, and during the season attracted much attention by the judgment evinced in his performances. He rose, by the sheer force of merit, from the lowest rank to a station of considerable eminence, and enjoyed the regard of the audience for a long period. In Scotchmen, and in the serious characters of comedy, he was most esteemed, though he played every thing that was required of him with great respectability. Mr. Robertson was attached to the theatre in Richmond, Va., at the time it was burned in 1811, and by his presence of mind succeeded in saving many who, but for him, would have perished in the ruins. He died in New York, November 10th, 1819, aged 48 years.

June 7th. Mr. Hewitt, the orchestra leader, for his benefit, brought out Dibdin's "Il Bondocani" with success, and it long remained one of the most favorite stock pieces of the theatre. In later years it was played as the "Caliph of Bagdad," with the music of Boildieu. It was thus originally performed here:

Caliph	Mr. HODGKINSON.	Abdallah	Mr. FOX.
Cadi	" JEFFERSON.	Hazeb	" TYLER.
Chebib	" HOGG.	Hassan	" MARTIN.
Mahoud	" WILMOT.	Darina	Miss BRETT.
Mesour	" WILSON.	Selima	Mrs. HODGKINSON.

June 9th. Mrs. J. Darley, late Miss Ellen Westray, made her first appearance this season as *Fatima*, in "Blue Beard," for the benefit of her sister Elizabeth, and on the 11th, played *Amelia Wildenheim* for the benefit of her mother, Mrs. Simpson.

June 14th, Mr. Hallam's Benefit.

First time, Holman's comedy, "The Votary of Wealth."

Old Vizordly	Mr. HOGG.	Harry Melville	Mr. HALLAM, Jr.
Leonard Vizordly	" FOX.	Lady Vizordly	Mrs. HOGG.
Drooply	" HODGKINSON.	Julia Vizordly	" HODGKINSON.
Cleveland	" HALLAM.	Mrs. Cleveland	" MELMOTH.
Oakworth	" WILSON.	Caroline	" HALLAM.
Sharpset	" JEFFERSON.	Gangica	Miss A. BRETT.

Though successful at Covent Garden, this comedy never attained popularity in New York.

The manager brought the season to a close on the 18th with a benefit to Messrs. Shapter, Robertson and Wiltse,—the "Stranger" and "Paul and Virginia" constituting the entertainments.

On the 20th, the theatre was opened for the benefit of the

Poor Actors' Fund, when the "Poor Gentleman" and "Rosina" were played.

Mr. Cooper also opened it on the 24th, when he personated *Howard*, in the "Will," and Mr. Francis, of Philadelphia, appeared as *Old Brummagem*, in "Lock and Key."

Mr. Robertson, the performer of ground and lofty tumbling, appeared several nights, and the establishment finally closed on Monday evening, July 5th, to an audience of \$1,245, the entertainments being Burke's drama of "Bunker Hill," and a patriotic sketch, called the "Retrospect," in which Mr. Cooper read the Declaration of Independence.

A portion of the company, directed by Mr. Hodgkinson, took possession of Corre's MOUNT VERNON GARDENS on the 5th of July, which was opened with "All the World's a Stage," and an olio of recitation and singing, in which appeared Mrs. Melmoth, Mrs. Simpson, Mr. and Mrs. Douglass, Mr. Darley, Mr. Fox, and Mr. Wilson.

On the 7th, Mrs. Melmoth took her farewell benefit, previous to removing to Philadelphia, appearing as *Matilda*, in the "Carmelite," and delivering a farewell address.

On the 28th, for Mr. Hodgkinson's benefit, Bickerstaff's comedy of the "Hypocrite" was performed for the first time, as follows :

Mawworm	Mr. JEFFERSON.	Seyward	Mr. HALLAM, Jr.
Doct. Cantwell	" HODGKINSON.	Charlotte	Mrs. HODGKINSON.
Sir John Lambert	" HOGG.	Old Lady Lambert	" HOGG.
Col. Lambert	" MARTIN.	Young Lady Lambert	" JEFFERSON.
Darnley	" DARLEY.	Betty	" KING.

August 13th. Mr. Fennell, who was then in prison for debt, had a benefit assigned him, when Mrs. Inchbald's comedy of "Such Things Are" was performed.

Sept. 20th. For Mrs. Hodgkinson's benefit, a play called the "Death of Louis XVI," with Hodgkinson as the *King*, and Mrs. Hodgkinson as *Marie Antoinette*.

The season ended on the 22d, with a benefit to Mr. Wilson, who appeared as *Larry Kavanagh*, in the "Lie of the Day."

Performances were resumed at the "PARK," October 11th, 1802, with the drama of "Adelmorn the Outlaw," in which Messrs. Hodgkinson, Cooper, Hallam, Tyler, Jefferson, Martin and Hogg, Mrs. Hodgkinson, Mrs. Hogg, and Miss A. Brett,

performed their original parts, and Miss Hogg, who was now being brought forward in her profession, personated *Herman*, formerly sustained by Miss Harding, who had left the theatre. The afterpiece was the "Old Maid."

The names of Mrs. Melmoth, Mr. and Mrs. Simpson, Miss E. A. Westray, Miss Harding, Mr. Crosby, Mr. Darley, and Mr. Fox, are not on the stock list this season.

October 13th. Mrs. Whitelock made her first appearance on the Park stage as *Elwina*, in "Percy," supported by Hodgkinson as *Percy*, and Cooper as *Douglas*. In the afterpiece of "Who's the Dupe?" Mr. Wilson (or Bland) re-appeared as *Gradus*.

Oct. 15th,

Douglas.

Young Norval	Mr. COOPER.	Glenalvon	Mr. FENNELL.
Old Norval	" HODGKINSON.	Lady Randolph	Mrs. WHITELOCK.

The company, it will be perceived, was very strong in the tragic department.

Oct. 25th. "A Gentleman" made his first appearance as *Stephen Harrowby*, and soon took a subordinate position in the company as Mr. Turnbull. He never attained distinction, but his daughters in later years enjoyed much of the public favor. Miss C. Turnbull, (afterward successively Mrs. Pritchard and Mrs. Lovell) and Miss Julia Turnbull, are the ladies alluded to.

Mr. Whitelock made his first appearance on the 27th, as *Major O'Flaherty*, in the "West Indian."

Mrs. Whitelock played in succession *Lady Townly*, *Isabella*, *Elvira*, and *Calista*, and on the 10th of November, Mr. Prigmore made his first appearance in five years as *Sir George Thunder*, in "Wild Oats."

Nov. 15th. A drama by the manager, called "Peter the Great," was thus played for the first time :

Peter	Mr. COOPER.	Iwan Suderow	Mr. MARTIN.
Suckernin	" FENNELL.	Count Prestoff	" PRIGMORE.
Orloff	" HODGKINSON.	Gen. Arkim	" HALLAM, JR.
Col. Suderow	" TYLER.	Sophia	Mrs. WHITELOCK.

It was not very successful, but was occasionally revived as late as 1815.

Nov. 17th. Mrs. Johnson, with all her charms of mind and person more fully developed, made her first appearance, after

an absence of five years, to a crowded house, and with enthusiastic approbation, in Mrs. Cowley's comedy of "Which is the Man?" thus cast for the occasion:

Lord Sparkle	Mr. WILSON.	Lady Bell Bloomer . .	Mrs. JOHNSON.
Fitzherbert	" TYLER.	Clarinda	" JEFFERSON.
Beauchamp	" HODGKINSON.	Julia	Miss HOGG.
Bellville	" MARTIN.	Sophy Pendragon . .	Mrs. HODGKINSON.
Bobby Pendragon . .	" JEFFERSON.	Kitty	" HOGG.
Servant	" TURNBULL.	Mrs. Johnson	" BRETT.

Nov. 22. Mr. Johnson made his first appearance in five years, as *Sir Peter Teazle*, with Mrs. Johnson as *Lady Teazle*, and Fennell and Hodgkinson as *Joseph* and *Charles Surface*.

Nov. 29th, The Rivals;

and a farce called "The Country Heiress," altered from Vanbrugh's celebrated comedy of "The Relapse."

Lord Foppington . .	Mr. JEFFERSON.	Lory	Mr. JOHNSON.
Young Fashion . . .	" MARTIN.	Coupler	" PRIGMORE.
Sir Tunbely Clumsey .	" HOGG.	Miss Hoyden . . .	Mrs. HODGKINSON.
Sir J. Friendly . . .	" HALLAM, Jr.	Nurse	" BRETT.

Mrs. Whitelock's next characters were *Queen Margaret*, (Battle of Hexham) *Euphrasia*, *Lady Anne*, (Deserted Daughter) *Belvidera* and *Queen Elizabeth*, and Mrs. Johnson's, *Beatrice*, *Joana*, *Astrabel*, (Italian Father) *Agatha Friberg*, *Floranthe*, and *Cora*.

December 10th, first night of the pantomimic drama of "Gil Blas," which was played several times with the annexed cast:

Gil Blas	Mr. JEFFERSON.	Captain	Mr. MARTIN.
His Father	" PRIGMORE.	Dorothea	" PRIGMORE!
Gil Perez	" TURNBULL.	Gil Blas' Mother . .	Mrs. HOGG.
Father Dominic . . .	" HOGG.	Spanish Lady . . .	" JEFFERSON.
Lay Brother	" JOHNSON.	Girl	Miss HOGG.

January 1st, 1803. Receipts \$1,090. "Blue Beard," with Fennell as *Abomelique*, and Hodgkinson as *Shacabac*.

January 5th. Mr. Cooper's last appearance previous to his visiting Europe was announced as "*Macbeth*, (Mrs. Whitelock as *Lady Macbeth*") but the vessel being detained, and his attraction increasing as his departure drew near, he appeared on the 6th, 7th and 8th insts. as *Penruddock*, *Richard III.* and *Hamlet*.

A farce by Fennell, called the "Wheel of Truth," was played on the 12th, with the following cast of characters, and was successful enough to attract to the author's benefit a sum suf-

ficient to release him from the prison where he was again incarcerated for debt.

Harlequin	Mr. HODGKINSON.	Obadiah	Mr. TYLER.
Old Whimpy	" HOGG.	Beau	" HALLAM, Jr.
Doctor Puffaway	" JOHNSON.	Miss Whimpy	Mrs. JEFFERSON.
Thoughtless	" MARTIN.	Tabitha	Mrs. HOGG.
John	" JEFFERSON.	Polly	Miss BRETT.

Dibdin's "School for Prejudice," enlarged from his comedy of "Liberal Opinions," was thus first played on the 21st:

Old Liberal	Mr. HOGG.	Chevy Chase	Mr. HALLAM, Jr.
Frank Liberal	" HODGKINSON.	Mr. Howard	Mrs. JEFFERSON.
Counselor Friendly	" TYLER.	Marian	" JOHNSON.
Mildway	" MARTIN.	Miss Liberal	" BRETT.
Parchment	" HALLAM.	Fanny	" HODGKINSON.
John Grouse	" JOHNSON.	Rachel	" HOGG.
Ephraim	" JEFFERSON.	Jenny	Miss HOGG.

It was last played at the Park, in 1833, with Mr. Wilkinson as *Ephraim*.

Dunlap's drama of "Ribbemont, or the Feudal Baron," was revived on the 31st, as follows:

Ribbemont	Mr. HODGKINSON.	Manuel	Mr. FENNELL.
Theodore	by a GENTLEMAN.	Countess	Mrs. WHITELOCK.

The "gentleman" *debutant* was a Mr. Cox, but neither player nor play proved successful. "The Voice of Nature," another of the manager's translations or adaptations, was far more fortunate, and commanded popular approbation for many years. It was thus first played on the 4th of February, 1803:

Alphonso	Mr. FENNELL.	Clarinda	Mrs. JEFFERSON.
Rinaldo	" HODGKINSON.	Alzaira	" JOHNSON.
Pedro	" HALLAM, Jr.	Lilla	" HODGKINSON.
Vasques	" JOHNSON.	Benedetta	" HOGG.
Child	Miss F. HODGKINSON.	Isabella	" BRETT.

This was the first appearance of Mrs. Hodgkinson's second daughter, who, Mr. Dunlap informs us, grew to be a most amiable and estimable woman.

Feb. 28th, a farce called the "Good Neighbor," with Tyler as *Sotheby*, Johnson as *Eaton*, Jefferson as *Thomas*, and Miss Hogg as *Rose*, was favorably received.

Lewis's tragedy of "Alfonso" was first performed on the 2d of March, and became so much of a favorite that it was repeated every season for many years. It was thus cast:

Alfonso	Mr. TYLER.	Melchior	Mr. HALLAM, Jr.
Orsino	" FENNELL.	Ottilia	Mrs. WHITELOCK.
Casario	" HODGKINSON.	Amelrosa	" JOHNSON.
Father Basil	" JOHNSON.	Estrella	" JEFFERSON.
Henriques	" MARTIN.	Inis	Miss HOGG.

March 4th, Alfonso, and, first time, Macnally's farce of Retaliation.

Old Rebate	Mr. HOGG.	Frank	Mr. MARTIN.
Precipe Rebate	" JEFFERSON.	Amelia	Mrs. HODGKINSON.
Truman	" HALLAM, Jr.	Lucy	Miss BRETT.

Holcroft's "Tale of Mystery" was very successfully performed on the 16th, for the first time, and for thirty years after retained possession of the stage. Its characters were thus distributed :

Francisco	Mr. FENNELL.	Michelli	Mr. JEFFERSON.
Count Romaldi	" HODGKINSON.	Piero	" Hogg.
Bonamo	" TYLER.	Malvogli	" HALLAM, Jr.
Stephano	" MARTIN.	Selina	Mrs. JOHNSON.
Montano	" JOHNSON.	Fiemmetta	" Hogg.

March 30th. "The Blind Boy," altered by Dunlap from Kotzebue's "Epigram," was produced with small success.

Don Jasper	Mr. JOHNSON.	Theodore	Mrs. JOHNSON.
Don Montefogo	" Hogg.	Margaretta	" Hogg.
Major Sydenham	" HODGKINSON.	Isabella	" HODGKINSON.
Doct. Santodiro	" MARTIN.	Frederica	" HALLAM.
Oliviero	" TYLER.	Louisa	" JEFFERSON.
Carlos	" JEFFERSON.		

A play called the "Tournament" was brought out on the 20th of April, with great expense and small profit. Mr. Hallam played *Ernest*, Mr. Hodgkinson *Albert*, Mr. Fennell *Eberhard*, Mr. Tyler *Thorning*, and Mrs. Johnson *Agnes*.

Fennell played *King Lear* on the 27th, with Hodgkinson as *Edgar*, and Mrs. Johnson *Cordelia*; and in the farce of the "Poor Soldier," on the same evening, a "young lady" made her first appearance as *Norah*. She was afterward known as Miss Patten, a serviceable but not talented performer.

Holcroft's comedy, "Hear Both Sides," was first given on the 4th of May, but did not long retain a footing on the boards. It was thus cast:

Fairfax	Mr. FENNELL.	Major Tennis	Mr. PRIGMORE.
Headlong	" MARTIN.	Quillet	" JEFFERSON.
Transit	" HODGKINSON.	Gregory	" HALLAM.
Melford	" TYLER.	Caroline	Mrs. JOHNSON.
Sir Ralph Aspen	" Hogg.	Eliza	" HODGKINSON.

May 9th. Mr. Martin's Benefit.

First time on this stage, Cibber's comedy of
She Would and She Would Not.

Don Manuel	Mr. JEFFERSON.	Host	Mr. PRIGMORE.
Don Philip	" FENNELL.	Alguazil	" ROBERTSON.
Don Lewis	" HALLAM, Jr.	Hypolita	Mrs. JOHNSON.
Don Octavio	" MARTIN.	Flora	Miss Hogg.
Trapanti	" HODGKINSON.	Rosara	Mrs. JEFFERSON.
Soto	" HALLAM.	Violetta	Miss BRETT.

May 11th. Mr. Jefferson presented for his benefit, the first performance of Reynolds' comedy of "Delays and Blunders," thus cast:

Sir E. Delany	Mr. TYLER.	Privilege	Mr. TURNBULL.
Lieut. St. Orme	" FENNELL.	Nightshade	" JOHNSON.
Sapling	" Hogg.	Mrs. St. Orme	Mrs. WHITELOOK.
Henry	" MARTIN.	Mrs. Sapling	" Hogg.
Paul Postpone	" HODGKINSON.	Honora	" JOHNSON.
Robert Grange	" JEFFERSON.	Lauretta	" HODGKINSON.

Mrs. Johnson took her benefit on the 13th, appearing as *Rosalind* in "As You Like It," reciting the pathetic ballad of "Mary, the Maid of the Inn," and presenting, for the first time, Colman's celebrated and still favorite farce of the "Review, or the Wags of Windsor," which was thus admirably cast:

Deputy Bull	Mr. JOHNSON.	Dubbs	Mr. HALLAM, Jr.
Capt. Beaugard . . .	" MARTIN.	Charles Williams . .	" SHAPTER.
Calcb Quotem	" HODGKINSON.	Grace Gaylove . . .	Mrs. JOHNSON.
John Lump	" JEFFERSON.	Lucy	Miss BRETT.
Looney McTwolter . .	" TYLER.	Pheebe Whittethorn .	" HOGG.

Macklin's "Man of the World" was played (probably for the first time in New York) on the 20th, for Mr. Tyler's benefit, cast as follows, but the beneficiary was hardly equal to the requirements of the part assumed.

	Sir Pertinax McSycophant		Mr. TYLER.
Lord Lumbercourt	Mr. JOHNSON.	Serjeant Eitherside	Mr. SHAPTER.
Egerton	" HODGKINSON.	Lady McSycophant	Mrs. HOGG.
Sidney	" FENNELL.	Lady Rodolpha	" JOHNSON.
Melville	" HALLAM.	Constantia	" JEFFERSON.
Couns. Plausible	" PRIGMORE.	Betty Hint	Miss BRETT.

Mr. Hodgkinson produced a drama called "Charlotte Corday," for his benefit, on the 23d, in which he appeared in a part called *Theodore*; his wife as *Marie Antoinette*; his daughter as the *Dauphin*; Miss Hogg as the *Princess Royal*; Fennell as *Marat*; Martin as *Robespierre*, and Mrs. Johnson as the beautiful and high-souled heroine.

Mr. Hogg took his benefit on the 25th, with "She Would and She Would Not," and the first performance of Cobb's musical farce, "A House to be Sold," thus cast:

Capt. Kelson	Mr. JOHNSON.	Matthew Mug	Mr. JEFFERSON
Charles Kelson . . .	" MARTIN.	Madame Dorillie . . .	Mrs. HOGG.
Belfield	" HALLAM, Jr.	Charlotte	" JEFFERSON.
Meshee	" HOGG.	Fanny	Miss HOGG.

The regular season terminated on the 27th, with Mrs. Hodgkinson's benefit and the production of a new comedy called the "Fair Fugitive, or He Forgot Himself," with the following cast:

Lord Dartford	Mr. JEFFERSON.	Welford	Mr. HALLAM, Jr.
Sir W. Wingrove . . .	" TYLER.	Mrs. Manly	Mrs. HOGG.
Mr. Wingrove	" FENNELL.	Miss Manly	Miss BRETT.
Old Manly	" JOHNSON.	Mrs. Cleveland	Mrs. JEFFERSON.
Young Manly	" HODGKINSON.	Miss Herbert	" JOHNSON.
Admiral Cleveland . .	" HOGG.	Julia Wingrove	" HODGKINSON.
Larron	" MARTIN.	Mrs. Larron	" BRETT.

The afterpiece was the "Children in the Wood," with Miss F. Hodgkinson as the *Girl*, and Master T. Jefferson's first appearance on the stage as the *Boy*. This little lad was the eldest child of the comedian, and on reaching manhood bade

fair to become a distinguished artist. He made his first appearance in an adult character in Philadelphia, as *Master Slender*, in 1821, and died there of consumption in 1824.

The establishment re-opened on the 30th with the "Good Neighbor," the "Tournament," and rope-dancing by a Signor Manfredi.

Mrs. Melmoth made her first appearance this year, on the 10th of June, as *Queen Elizabeth*, in the "Earl of Essex," for Mr. Johnson's benefit.

On the 20th, the "Stranger" was played for the benefit of Mrs. Seymour (who had rejoined the company, after an absence of two years), and is memorable as being the last play in which Mrs. Hodgkinson ever appeared, her character being *Mrs. Haller*. Although suffering from illness, like her sister, Miss Brett, who had already been compelled to retire, she appears not to have thought of repose, until the greatest efforts would no longer enable her to endure the fatigue of acting. The sisters both died of consumption in the month of September.

July 4th. "The Glory of Columbia," altered from "Andre," was played to a house of \$1,287, and repeated on the 6th, for the benefit of the author, to \$444.

The season ended on the 8th, with Signor Manfredi's benefit.

Some performances took place afterward at MOUNT VERNON GARDENS, where for several weeks tight-rope entertainments were given by Signor Manfredi.

This was also Mr. Hodgkinson's last season in New York. He engaged for the Southern theatres with Mr. Placide, and died in Washington, in 1805. No succeeding performer has ever enjoyed an equal reputation for versatility and general merit, and in many characters of comedy, both high and low, he excelled every contemporary.

It was also Mr. Jefferson's last regular season, although he re-appeared during two or three brief star engagements.



CHAPTER XVII.

Park Theatre, 1803-4—Grove Theatre, 1804—Park. 1804-5.

THE Park Theatre opened for its seventh season on the evening of November 14th, 1803. The company had been weakened by the loss of Mr. Cooper, Mr. and Mrs. Hodgkinson, Mr. and Mrs. Whitelock, Mr. and Mrs. Jefferson, Mr. Wilson, Mrs. Brett, Miss Brett and Miss Harding—a loss which the engagement of Mrs. Melmoth, Mr. Harwood and Mr. and Mrs. Harper was inadequate to repair. The bill for the night was Cibber's comedy of "She Would and She Would Not," and Colman's farce of "Ways and Means," with Mr. Harwood's first appearance on the Park stage as *Trapanti* and *Sir David Dunder*. His success was complete, and he soon became a favorite of the first distinction.

The yellow fever having prevailed in the city during the fall, by which six hundred and seventy deaths had occurred, a benefit was given to the necessitous families of the sufferers on the 18th, when "She Would and She Would Not" was repeated, with the farce of "Lock and Key," in which Harwood played *Ralph*; Johnson, *Old Brummagem*; Miss Hogg, *Laura*; and Mrs. Seymour, *Fanny*.

On the 21st of November, Colman's still popular comedy of "John Bull" was played for the first time in America, with the following cast:

Peregrine	Mr. TYLER.	Tom Shuffleton . .	Mr. HARPER.
Sir Simon Rochdale .	" JOHNSON.	Dan	" HALLAM.
Frank Rochdale . . .	" MARTIN.	Lady Caroline . .	Mrs. HALLAM.
Job Thornberry . . .	" HOGG.	Mary Thornberry . .	" JOHNSON.
Dennis Brulgruddery .	" HARWOOD.	Mrs. Brulgruddery .	" HOGG.

In the above performance, Mr. Harper made his first ap-

pearance in three years; Mr. Hogg, as *Job Thornberry*, first fully hit the taste of the town, and thoroughly established himself in its favor; and Mr. Harwood was pronounced *Dennis Brulgruddery* himself.

Mr. Fennell and Mrs. Melmoth made their first appearance for the season on the 25th, (then celebrated as Evacuation Day with great enthusiasm) as *Gen. Washington*, and *Mrs. Bland* in the "Glory of Columbia," to a receipt of nearly \$1,000.

On the 30th, they appeared in "*Macbeth*," after which, for the first time, was represented Oulton's farce of the "Sixty-third Letter," thus cast:

Sir Willful Positive . . .	Mr. JOHNSON.	Sharp	Mr. HOGG.
Sidney	" SHAPTER.	Miss Metaphor. . . .	Mrs. MELMOTH.
Dulcet.	" HARWOOD.	Lydia	Miss HOGG.
Patrick Casey	" TYLER.	Patty	Mrs. SEYMOUR.

Dec. 5th. Mr. Serson, under the designation of a "gentleman," made his *début* as *Earl Osmond*, and on the 14th, played *Dumont* in "*Jane Shore*." He appeared in a few other parts with little success.

Dec. 9th. First night of Boaden's comedy, called the "*Maid of Bristol*," which, though neatly written and of considerable interest, failed to keep possession of the stage. It was thus cast:

Lindorf	Mr. FENNELL.	Cranium	Mr. MARTIN.
Gellert.	" JOHNSON.	Clod	" HALLAM.
Schultz.	" TYLER.	Stella	Mrs. JOHNSON.
Oakum	" HOGG.	Mrs. Oakum	" MELMOTH.
Ben Block	" HARWOOD.	Mrs. Shark	" HOGG.
Shark	" HARPER.	Kate.	Miss HOGG.

Allingham's farce of "*Mrs. Wiggins*," the fun of which turned on the confused identity of three ladies bearing the same name, was first played on the 14th, and received much applause, with the following cast:

Old Wiggins	Mr. HARWOOD.	Mrs. Wiggins	Mrs. HOGG.
Tom Wiggins	" HARPER.	Mrs. Chloe Wiggins . .	" SEYMOUR.
O'Bubble	" TYLER.	Mrs. Tom Wiggins . .	Miss PATTEN.

On the 20th, Dunlap's noted farce of "*Bonaparte in England*" was first played with great success: Mr. Martin as *Lieut. O'Connor*; Mr. Harwood as *Shadrack*, the supposed Bonaparte; Mr. Hallam as *Blouze*; Mrs. Hogg as *Mrs. Notable*, and Miss Hogg as *Sally Snip*. These characters were personated by Irish Anderson, Placide, John Fisher, Mrs. Wheatley and Miss Rae, at the great "Dunlap Benefit," given in 1833, when

the farce was revived under the title of "Thirty Years Ago."

On the 30th, Mrs. Darby, formerly Miss Milbourne, of Philadelphia, made her first appearance as *Sally*, in the "Purse." She was not much of an actress, but valuable as a singing and dancing auxiliary.

Mr. Claude's *début* in New York, and fourth appearance in public, took place on the 4th of January, 1804, as *George Barnwell*, (Mrs. Harper as *Millwood*) a character he had played at Baltimore, where he first appeared. He afterward personated *Young Norval*, *Alonzo*, *Frederick* in the "Poor Gentleman," &c., and became a useful member of the company.

He played here for the last time in 1811, and Dunlap says that he died young; but other authorities aver that he lived to a mature age, and having studied divinity, finally made the pulpit his stage of action.

Sheridan's "Critic" was revived on the 6th of January, 1804, but did not secure a proper appreciation, although Harwood appeared as *Puff* and *Sir Fretful*, Fennell as *Sneer*, and Mrs. Hogg as *Tilberina*. Mr. Tyler, Mrs. Seymour and Miss Hogg, as the *Italian Singers*, carried off most of the applause.

Allingham's comedy of the "Marriage Promise" was thus first performed on the 11th, but failed to create the sensation it had excited in London:

Sidney	Mr. MARTIN.	Policy	Mr. HALLAM, Jr.
Charles Merton . . .	" TYLER.	Mrs. Howard	Mrs. MELMOTH.
George Howard . . .	" FENNELL.	Emma	" JOHNSON.
Consols	" HOGG.	Mary Woodland . . .	" HALLAM.
Tandem	" HARWOOD.	Mrs. Harvey	" HOGG.
Woodland	" HALLAM.	Margery	" SEYMOUR.

"Raymond and Agnes, or the Bleeding Nun," a serious pantomime, was brought out as an afterpiece on the 16th, with the following distribution:

Count	Mr. HALLAM.	Claude	Mr. SHAPTEL.
Don Felix	" JOHNSON.	Countess	Mrs. DARBY.
Raymond	" MARTIN.	Agnes	Miss PATTEN.
Robert	" FENNELL.	Margaretta	Mrs. HARPER.
Haptiste	" HARPER.	Nanette	" SEYMOUR.
Theodore	" HOGG.	Bleeding Nun	" HALLAM.

"A Tale of Terror," written by Henry Siddons, son of the great actress, was thus first played on the 23d:

Valdarno	Mr. FENNELL.	Petro	Mr. HARWOOD.
Hannibal	" TYLER.	Guzman	" HOGG.
Carlos	" SERSON.	Marcia	Mrs. MELMOTH.
Lazaretto	" MARTIN.	Paulina	" JOHNSON.

February 1st. Was produced, for the first time, a very pleasing melo-dramatic spectacle, by Prince Hoare, called "Chains of the Heart," embodying the whole company in its representation, and introducing to the public, in the character of *Fatima*, the pretty and youthful Miss Dellinger, afterward a great favorite. She could sing a ballad very pleasingly, and glide through a *pas-seul* very gracefully, but as an actress had little to recommend her to the favor she enjoyed. With the exception of one or two seasons, she continued here until 1820.

In the above spectacle, Harwood was exceedingly happy as *Cotillon*, a French dancing-master in chains, and Tyler made a fine hit in the Irishman, *O'Bubble*. Fennell as *Ali Bensallah*, Hogg as *Zaruda*, Hallam as *Villafleur*, Claude as *Prince Henry*, Johnson as *Azam*, Serson as *Manuel*, Martin as *Ricardo*, Mrs. Johnson as *Gulnare*, and Miss Hogg as *Zulema*, also had important parts.

According to Dunlap, the first four nights of the foregoing piece yielded successively \$597, \$525, \$265, \$197—the business of the theatre during the season having been very poor.

February 20th, a comedy by the manager, called "Conceit can Kill, Conceit can Cure," was announced with the annexed cast:

Elderton	Mr. TYLER.	Giles Jolter	Mr. HARWOOD.
Jollup	" JOHNSON.	Mrs. Jollup	Mrs. HOGG.
Mercury	" FENNELL.	Arabella	" JOHNSON.
Dr. Crutcheo	" MARTIN.	Fanny	Miss HOGG.

It was well received, but brought small audiences.

After the celebration of Washington's birthday, on the 22d, the theatre remained closed during a fortnight of snow and severe cold.

On the 9th of March, a small building in Bedlow Street, was opened as the Grove Theatre, with a company of inferior performers, including Messrs. McGinnis, Bates, Bland, Parsons, Wheatley, Burrows and Burd, Mrs. Gordon, Mrs. McGinnis, Miss White, &c. Of these, Mr. Frederick Wheatley must be noticed as the husband and father of a most talented wife and children. He was afterward attached for many years to

¹ Bedlow Street was that part of Madison Street lying east of Catharine Street.

the Park theatre, and died in 1836, at Philadelphia, while there on a professional visit with his daughter Emma, afterward Mrs. James Mason.

Bates was the comedian who had played at the Park in 1798, and Bland, one who had lately performed there under the name of Wilson.

Miss White possessed some little talent, and was re-engaged at the Park before the end of the season.

The Park Theatre re-opened March 12th, (to \$523) with a comedy by Mr. Dunlap, called "*Lewis of Mont Blanc, or the Transplanted Irishman.*" This piece, which, the author says, by loaning to various managers, he finally lost all trace of, so that it is now, no doubt, beyond recovery, afforded much amusement, and was frequently repeated with the following cast:

Lewis	Mr. FENNELL.	Sebastien	Mr. HARPER.
Jerome	" TYLER.	Thady O'Reilly	" HARWOOD.
Ferdinand	" CLAUDE.	Juan	" JOHNSON.
Lope	" MARTIN.	Olivia	Mrs. MELMOTH.
Lazaretto	" HOGG.	Seraphina	" JOHNSON.
Lazarillo	" SHAPTER.	Margaretta	" HOGG.

Harwood, by his excellent acting in *Thady O'Reilly*, a military Irishman, made his character the feature of the piece.

Kenney's amusing farce called "*Raising the Wind*" was thus first played here on the 16th:

Jeremy Diddler	Mr. HARWOOD.	Sam	Mr. HOGG.
Plainway	" JOHNSON.	Miss Durable	Mrs. HOGG.
Fainwould	" MARTIN.	Peggy	Miss HOGG.

Harwood won loud plaudits by his performance of *Jeremy*, and the character has since found able representatives in New York in the persons of E. Simpson, George Barrett, Thayer, Browne and Walcot.

A short vacation again occurred, and on the 2d of April, the house was re-opened with "*Lewis of Mont Blanc.*" On the 4th, Dunlap's drama, the "*Wife of Two Husbands,*" was thus performed:

Count Bel fior	Mr. FENNELL.	Isidore	Mr. MARTIN.
Major Goltz	" HOGG.	Theodore	Miss MARTIN.
Rinaldo	" CLAUDE.	Countess	Mrs. JOHNSON.
Armagh	" HARWOOD.	Lilla	" DARTY.
Baron Werner	" TYLER.	Rosalie	Miss PATTEN.

It was received with applause, and was occasionally played for many years.

On the 18th of April, Cherry's comedy of the "*Soldier's*"

Daughter" was brought out with the following cast, which was of extraordinary excellence, every character being admirably performed, and Mrs. Johnson's *Widow Cheerly* and Mr. Harwood's *Frank Heartall* being entitled to special distinction :

Gov. Heartall . . .	Mr. JOHNSON.	Timothy Quaint . .	Mr. HOGG.
Frank Heartall . .	" HARWOOD.	Widow Cheerly . .	Mrs. JOHNSON.
Malfort, Sr. . . .	" TYLER.	Mrs. Malfort . . .	" MELMOTH.
Malfort, Jr. . . .	" FENNELL.	Mrs. Fidget . . .	" HOGG.
Capt. Woodley . .	" MARTIN.	Susan	" HARPER.
Ferrett	" HARPER.	Julia . . (a child)	Miss MARTIN.

Signor Bologna was brought out as the *Clown*, in a pantomime, April 25th, and played till the end of the season. He was well adapted to the business he followed, and on his benefit night, executed a fandango between eighteen eggs! to the great delight of his admirers. The same evening Miss Hogg appeared for the first time under her marital designation of Mrs. Claude.

May 7th. Dimond's patriotic play, the "Hero of the North," was first performed, and met with considerable success. The characters were thus distributed :

Gustavus Vasa . . .	Mr. FENNELL.	Brennomar	Mr. HARPER.
Casimir Rubinski .	" HALLAM.	Princess Gunilda .	Mrs. JOHNSON.
Carlowitz	" MARTIN.	Santa Michaelwina .	" MELMOTH.
Sigismund	" TYLER.	Frederica Rubinski .	Miss WHITE.
Gabriel	" JOHNSON.	Alexa	Mrs. CLAUDE.
Marcoff	" HARWOOD.	Paulina	Miss PATTEN.

"Hearts of Oak," a comedy by Allingham, was brought out by Mr. Harwood, for his benefit on the 14th, probably more for the sake of the Irish character, *Brian O'Bradliegh*, represented by himself, than for the general merit of the play. Mr. Hogg as *Ardent*, Fennell as *Dorland*, Johnson as *Tenper-cent*, Martin as *Joe*, Mrs. Johnson as *Eliza*, and Mrs. Hogg as *Mrs. O'Bradliegh*, represented the other principal parts.

May 18th. Manager's benefit.

The Provoked Husband.

Lord Townly . . .	Mr. FENNELL.	Lady Townly . . .	Mrs. JOHNSON.
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May 21st. Mrs. Johnson's benefit.

First time in New York, Cumberland's comedy called

The Brothers ;

Sir Benjamin Dove .	Mr. JOHNSON.	Philip	Mr. CLAUDE.
Belfield, Sr. . . .	" FENNELL.	Jonathan	" McDONALD.
Belfield, Jr. . . .	" MARTIN.	Lady Dove	Mrs. MELMOTH.
Capt. Ironside . . .	" HARWOOD.	Sophia Dove . . .	" JOHNSON.
Skiff	" SHAPTER.	Violetta	" HARPER.
Patterson	" HARPER.	Fanny Goodwin . .	" CLAUDE.
Goodwin	" TYLER.	Lucy Waters . . .	" HALLAM.

And

The Citizen.

Young Philpot . . .	Mr. HARWOOD.	Maria	Mrs. JOHNSON.
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May 23d. Mr. Martin's benefit.

The Inconftant ;

Young Mirabel . . .	Mr. MARTIN.	Bisarre	Mrs. JOHNSON.
Dugard	" FENNELL.	Oriana	" CLAUDE.

And, first time, Colman's musical farce entitled,

Love Laughs at Locksmiths.

Vigil	Mr. HOGG.	Risk	Mr. HARWOOD.
Totterton	" HARPER.	Solomon Lob	" SHAPTE.
Capt. Beldare	" TYLER.	Lydia	Mrs. CLAUDE.

The melodies of the piece, by Kelly, were very pleasing, and aided in its long-continued popularity.

May 25th, for the benefit of Mr. Tyler, Dr. Brown's tragedy of "Barbarossa" was thus performed, being the first cast found on the New York bills:

Barbarossa	Mr. FENNELL.	Sadi	Mr. HARPER.
Sellin	" TYLER.	Zaphira	Mrs. MELMOTH.
Othman	" MARTIN.	Irene	" JOHNSON.

and, for the first time in America, Shakespeare's "Comedy of Errors."

Antipholus of Syracuse	Mr. MARTIN.
Antipholus of Ephesus	" HALLAM, Jr.
Dromio of Syracuse	" HOGG.
Dromio of Ephesus	" HARWOOD.
Sollinus	Mr. SERSON.
Egeon	" HALLAM.
Angelo	" JOHNSON.
Abbess	Mrs. HARPER.
Adriana	" CLAUDE.
Luciana	Miss PATTEN.

The play never became popular till the days of Hackett and Barnes.

May 30th. Mr. Hallam announced for his benefit (which was, however, postponed until June 11th), the first performance in America of Shakespeare's "Twelfth Night," with the following cast:

Orsino	Mr. TYLER.	Clown	Mr. HALLAM.
Sebastien	" CLAUDE.	Fabian	" HOGG.
Sir Toby Belch	" HARWOOD.	Viola	Mrs. JOHNSON.
Sir Andrew Aguecheek	" JOHNSON.	Olivia	" HALLAM.
Malvolio	" MARTIN.	Maria	" HARPER.

The drama of "Don Quixotte" was also announced, with Fennell as the crack-brained enthusiast; Harper as *Sancho Panza*; Hallam as the *Gardener*; Mrs. Hogg as *Teresa*; and Mrs. Harper as *Mary*.

June 1st. Mr. Fennell appeared as *Richard III*, for his benefit, and produced, for the first time, his own farce of the "Advertisment," as played originally at Covent Garden in 1791.

Ald. Goswell	Mr. HOGG.	Peruque	Mr. MARTIN.
Young Goswell	" HARPER.	Mrs. Courtney	Mrs. CLAUDE.
O'Trigger	" HARWOOD.	Mrs. Snip	" HOGG.
Harry	" HALLAM, Jr.	Kitty	Miss PATTEN.

June 6th. Mr. Johnson's benefit.

Douglas—*Young Norval* by Mrs. Johnson—and, first time here, Pilon's farce of the Deaf Lover.

Meadows	Mr. HARWOOD.	Sternhold	Mr. JOHNSON.
Old Wrongward	" HOGG.	Sophia	Mrs. DARRY.
Young Wrongward	" CLAUDE.	Betty Blossom	" CLAUDE.
Canteen	" HARPER.	Susan	" HARPER.

June 8th, the night of Mr. and Mrs. Claude's benefit, Mr. Fennell announced would be his last appearance on the stage, and after giving his favorite and excellent personation of *Zanga*, delivered, formally, a farewell address. Mr. Fennell, however, had occasion many times after to tread the boards.

Mr. Serson repeated *Earl Osmond* for his benefit, on the 29th, and the season terminated after the 4th of July, when the "Glory of Columbia" and "Black Beard" were given to a crowded house.

Mr. Harwood was the great attraction and favorite of the season, while Mr. Fennell, who, by the absence of Cooper and Hodgkinson, had no tragic rival, appeared for the first time as the *Stranger, Rolla, Jaffier, Lord Hastings, Earl of Essex, &c.*

On the 22d of October, 1804, the dramatic season commenced with the performance of the "Clandestine Marriage" and "Ways and Means."

The company contained all the strength of the previous season, with the exception of Mr. Fennell and Mrs. Seymour, but their loss was more than supplied by the importance of the new engagements.

On the 24th, Mr. J. Darley made his first appearance in three years as *Belville* in "Rosina." Improved both in personal appearance and vocal skill, he was received with great approbation, and for many years after eclipsed all rivalry in the operatic department. His wife resumed her old situation on the 26th, in the character of *Albina Mandeville*, and was welcomed with rapturous enthusiasm. Acknowledged as a perfect model of loveliness for early womanhood, her style was more highly finished, both as actress and vocalist, and her artlessness of manner was as fascinating as ever. New York probably never had a more perfect representative of her line of character than the Mrs. Darley of this season.

On the 29th, a Mr. Huntington, who had previously failed in the same part in London, ventured to appear as *Macbeth*, and was again unequivocally condemned. In 1808, he was attached to the theatre, playing the most trifling parts.

Nov. 7th. First time in ten years, Cumberland's "Natural Son."

Sir Jeffrey Latimer . . .	Mr. HOGG.	Major O'Flaherty. . .	Mr. BURD.
Rueful	" TYLER.	Dumps	" HARWOOD.
Blushenly	" MARTIN.	Lady Paragon . . .	Mrs. JOHNSON.
Jack Hastings	" HALLAM.	Miss Phoebe Latimer.	" MELMOTH.

Nov. 16th. First time in New York, Dibdin's comedy of "Guilty or Not Guilty," which, though finely cast, never became popular.

Lord Rigid	Mr. BURD.	William	Mr. MARTIN.
Sir Harry Pointer . . .	" DARLEY.	Lady Rigid	Mrs. DABY.
Major Corslet	" HOGG.	Mrs. Balance . . .	" HOGG.
Edmund Rigid	" TYLER.	Suzette	Mrs. JOHNSON.
Balance	" HARPER.	Sophia Pointer . . .	" CLAUDE.
Charles Balance	" CLAUDE.	Nancy	" DARLEY.
Triangle	" HARWOOD.	Deborah	Miss WHITE.

After an absence of two years in Europe, Mr. Cooper, who proved to be the only real attraction of the season, commenced an engagement on the 19th, as *Macbeth*, drawing crowded houses every night of performance, and producing for his benefit, December 17th, Shakspeare's play of "Henry V.," with the following cast:

Henry V.	Mr. COOPER.	King of France . . .	Mr. HALLAM.
Exeter	" TYLER.	Dauphin	" CLAUDE.
Gower	" MARTIN.	Lord Scroop	" HARPER.
Fluellen	" HARWOOD.	Princess Katharine .	Mrs. DARLEY.
Pistol	" HOGG.	Mrs. Quickly	" HOGG.

This play has been seldom represented here, though Macready revived it on his first visit in 1826.

Mr. Cooper was engaged for ten nights, and played *Macbeth*, *Lord Hastings*, *Hamlet*, *Penruddock*, *Richard III.*, *Fredrick*, (Lovers' Vows), *Shylock Hotspur*, *Rolla* and *Henry V.*, to houses averaging more than \$800 each—"Hamlet," the largest, drawing \$1,080—"Lovers' Vows," the least, \$532. He gave two additional performances—*Romeo* and *Othello*, to an average of \$500 each.

The Grove Theatre, in Bedlow Street, again opened its doors on the evening of December 4th, and among its performers we find Mr. Turnbull, who had made his *début* at the Park in 1802.

Here, also, Miss Ross, since so highly and justly admired as Mrs. Wheatley, made her first appearance in New York.

This lady, the daughter of Lieut. Ross, of the British army, was born in Nova Scotia, A. D. 1788, and, after his death, came to New York with her mother and attempted the stage with slight success. In the fall of 1805, she was attached to the Park, retiring at the end of the season, on her marriage with Mr. Wheatley. Circumstances induced her again to tread the boards, and she resumed the profession in 1811, but still gave small promise of that future excellence by which she obtained celebrity and fortune. Severe study, long practice, and the strictest adherence to nature, finally gave her the position she aimed at, and for more than twenty years, in the line of comic, middle-aged and old women, rich or poor, refined or vulgar—indeed, of every grade, she was entirely unrivaled on the American stage. Her reputation resulted from the combination of perfect good sense with accurate discrimination of character, fine artistic taste, an agreeable face and person, and the most thorough executive ability.

Becoming independent in her resources, with her daughters handsomely settled in marriage, and her son William enjoying a high professional reputation, Mrs. Wheatley, in 1843, finally bade farewell to the stage she had graced so long, and in the sanctuary of domestic life devotes her time and talents to the service of her beloved children and grand-children, and in social and unassuming intercourse with a wide circle of admiring and distinguished friends.

Mr. Cooper's engagement concluded on the 21st December, and immediately after, Messrs. Labottiere and Preville were engaged to produce a series of ballets.

Mr. Saubere first appeared in New York on the 28th, as *Henry* in "Speed the Plough," receiving little notice; and on the 31st, a *petit* opera, called "Nina," was produced, with Tyler as the *Count*, Darley as *Germoul*, Harper as *Pierre*, Mrs. Darley as *Nina*, and Mrs. Hogg as *Louisa*.

During the month of January, 1805, the theatre remained closed.

On the 1st of February it re-opened with "Venice Pre-

served," Cooper as *Pierre*, and subsequently as *Othello*, *Hotspur*, *Abellino*, *Leon* and *Octavian*; but even his name ceased to attract, and the manager, after many years' struggle with difficulties too numerous and complicated to mention here, was obliged to succumb to the exigencies of his situation, and announce himself bankrupt. The actors formed themselves into a commonwealth, selecting Messrs. Johnson and Tyler as their directors, and with renewed hopes, once more essayed to please their friends, presenting on their opening night, March 4th, the "Soldier's Daughter" and "Raising the Wind," Harwood playing *Jeremy Diddler* to perfection.

Cumberland's comedy of the "Sailor's Daughter" was thus first played on the 15th, but was not thought equal to his other plays:

Sir Mathew Moribond . . .	Mr. JOHNSON.	Raven	Mr. HOGG.
Capt. Sentamour	" TYLER.	Singleton	" SHAPTEL.
Mandeville	" DARLEY.	Julia	Mrs. DARLEY.
Hartshorn	" HARWOOD.	Louisa Davenant . . .	" JOHNSON.
Varnish	" HALLAM, Jr.	Mrs. Hartshorn . . .	" HOGG.

March 22d. First night of O'Keefe's musical farce of "Sprigs of Laurel," thus capitally performed:

Nipperkin	Mr. HARWOOD.	Sinclair.	Mr. DARLEY.
Major Tactic	" TYLER.	Lenox	" SHAPTEL.
Capt. Cruiser	" HARPER.	Mary	Mrs. DARLEY.

It became a great favorite, and Jefferson, Hilson, and Barnes numbered *Nipperkin* among their most attractive characters.

On the occasion of Mrs. Johnson's benefit, April 22d, Mr. Bailey appeared as *Joseph Surface*, and Mr. Turnbull, from the Grove Theatre, as *Trip*, and both continued with the company till the close of the season.

A Mr. Cromwell also made a *début* on the 29th April, as *Earl Osmond*, and afterward attempted *Doricourt* in the "Belle's Stratagem," but created no sensation in his favor.

May 6th. Mrs. Melmoth took her benefit, appearing as *Mrs. Rackett*, in the "Belle's Stratagem," delivering an occasional address, written by herself, and producing a new farce, called the "Generous Farmers," thus cast:

Paudeen O'Rafferty. . .	Mr. HARWOOD.	Manly	Mr. JOHNSON.
Sir John	" HARPER.	Mrs. Manly.	Mrs. MELMOTH.
William	" DARLEY.	Mary	" DARLEY.

May 13th. Mr. Tyler's benefit. First time, Reynolds's

comedy, called the "Blind Bargain," which proved successful, and remained in favor several years :

Villars	Mr. TYLER.	Frank	Mr. BAILEY.
Sir Andrew Analyze	" JOHNSON.	Giles Woodbine	" HARWOOD.
Jack Analyze	" SAUBERE.	Mrs. Villars	Mrs. JOHNSON.
Tourly	" HARPER.	Miss Gurnet	" HOGG.
Doct. Pillable	" HOGG.	Sophia Woodbine	" DARLEY.

Kenney's farce of "Matrimony," produced on the 17th May, with the following cast, was very successful :

Delaval	Mr. DARLEY.	Clara	Mrs. DARLEY.
Baron	" JOHNSON.	Lisette	Miss DELLINGER.
O'Clogherty	" HARWOOD.		

Hurlestone's farce of "Crotchet Lodge" was revived on the 20th, the following cast being the first we have found :

Dashley	Mr. HARPER.	Paddy	Mr. TYLER.
Dr. Chronic	" JOHNSON.	Miss Crotchet	Mrs. HOGG.
Nimble	" HARWOOD.	Fiorella	" DABBY.
Timothy Truncheon	" HOGG.	Thisbe	" HARPER.

And Dimond's "Hunter of the Alps," thus first represented on the 22d, was also received with great applause :

Felix	Mr. HARWOOD.	Florio	Miss DELLINGER.
Rosalvi	" TYLER.	Julio	" DELAMATER.
Juan	" DARLEY.	Helena	Mrs. MELMOTH.
Jeronymo	" HOGG.	Genevieve	" DARLEY.
Baptiste	" JOHNSON.	Claudine	" DABBY.

Tobin's elegant comedy of the "Honeymoon" was first played on the 29th, and has ever since ranked as one of the most meritorious and favorite plays in the language. It may not be generally known that the unfortunate author of this comedy was unable to induce any of the London managers to undertake its production, and that it was not played until the year after his death. On its introduction to the American public, it was cast as follows :

Duke Aranza	Mr. TYLER.	Lopez	Mr. SHAPTE.
Rolando	" HARWOOD.	Juliana	Mrs. JOHNSON.
Count Montalban	" DARLEY.	Volante	" HALLAM.
Balthazar	" JOHNSON.	Zamora	" DARLEY.
Jacques	" HOGG.	Hostess	" HOGG.
Lampedo	" ROBERTSON.		

For Mr. Hallam's benefit, on the 17th of June, the celebrated and once favorite comedy, adapted to the stage by Garrick, entitled the "Chances," was thus revived :

Don John	Mr. HALLAM.	Antorio	Mr. JOHNSON.
Don Frederick	" HARPER.	Antony	" HOGG.
Duke of Ferrara	" DARLEY.	1st Constantia	Mrs. DARLEY.
Petruchio	" TYLER.	2d Constantia	" HALLAM.

On the same evening, Holcroft's melo-drama, the "Lady of the Rock," was first played in New York, thus :

Lord Maclean	Mr. HALLAM, Jr.	Fisherman	Mr. HALLAM.
Dugald	" SAUBERE.	Sandy	" TURNBULL.
Campbell	" ROBERTSON.	Lady Maclean	Mrs. JOHNSON.
Argyle	" SHAPTE.	Moggy	" HARPER.

To the credit of the modern stage, be it said, the humorous but immoral comedy of the "Chances," originally taken by Beaumont and Fletcher from a novel of Cervantes, then amended by the Duke of Buckingham, again by Garrick, and afterward modified and played under the title of "Don John," has been for many years banished from its boards.

On the 21st of June, a benefit was given to Mr. Dunlap, the late manager, which, by the volunteered assistance of Mrs. Villiers, (late Miss E. A. Westray) Mr. Cooper, and Mr. Twaits, was rendered attractive and profitable. The pieces selected were Dr. Young's tragedy, the "Revenge," in which Cooper played *Zanga* for the first time, and Mrs. Villiers (her first appearance in two years) *Leonora*; and Colman's farce of the "Review," Mr. Twaits as *Caleb Quotem*, his first appearance in New York. Mr. Dunlap records this as the bill of the evening. The advertisement before us does not announce Mr. Twaits in the "Review," but gives instead, for afterpieces, the farce of "Sprigs of Laurel," and the pantomime of "Jason and Medea."

Mr. Twaits is, however, announced for *Caleb Quotem*, on the 26th, and then at once established his repute as a low comedian of unequalled merit. His succeeding characters were *Mercutio*, *Nipperkin*, *Polonius*, *Lingo*, *Lazarillo*, *Bob Handy*, and *Walter*, in the "Children in the Wood;" all, save *Mercutio* and *Bob Handy*, deepening the impression made by his *début*.

This gentleman was born at Birmingham, England, April 25th, 1781, and was brought out by Wood for the Philadelphia Theatre, where he first appeared in 1803. His forte was comedy of the broadest kind, and his comic singing always convulsed the house with laughter. But he was not satisfied with success in that line—he was ambitious of distinction as a tragedian, or, at least, as a genteel comedian. Unfortunately, he met with ridicule only in his tragic attempts, and his personal appearance, which is thus described—"short and thin, yet broad; muscular, but meager; head large, with stiff caroty hair; face long and colorless, prominent hooked nose, projecting hazel eyes, large mouth, and thin lips"—totally un-

fitted him for a stage gentleman. His voice was strong, and his great powers of song made him as great a favorite with convivialists as with the lovers of comedy.

The New York audience never faltered in its estimate of his comic abilities; but his irregular habits of life aggravated a tendency to asthma, and hurried him from the stage to a premature grave. He died in New York, August 22d, 1814, aged 33 years, surviving his wife but eight months.

On the 24th of June, Mrs. Wignell (formerly Mrs. Merry) commenced a short engagement as *Calista* in the "Fair Penitent," and on the 26th, played *Monimia* in the "Orphan." The taste of the present day justly condemns these plays as unfit for representation, yet, less than sixty years ago, they were among the most admired stock pieces. *Juliet*, *Ophelia*, *Elvira* and *Roxana*, were also represented by Mrs. Wignell during her engagement, admirably supported by Mr. Cooper.

Mr. Prigmore joined the company near the end of the season, which was brought to a close on the 10th of July, with the comedy of "Speed the Plough," and the farce of the "Children in the Wood."





CHAPTER XVIII.

Park Theatre, 1805-6—Vauxhall Garden, 1806—Park, 1806-7.

BY the bankruptcy of Mr. Dunlap, the management of the New York Theatre passed into the hands of Messrs. Johnson and Tyler, who (with Mr. Ciceri for their principal business man) opened it in due form on the 18th of November, 1805. Many changes had taken place in the company. Mr. Harwood, Mrs. Melmoth, Mr. and Mrs. Darley, Mr. and Mrs. Harper, Mrs. Hogg, Mr. and Mrs. Claude, and Mrs. Darby had left the establishment, and in their stead, we find the names of Mr. and Mrs. Barrett, Mrs. Jones, Mrs. Villiers, Mrs. Simpson, Mrs. G. Marshall, Miss Ross, Miss Graham, Messrs. Charnock, Burd, Ringwood, Utt, &c. At no previous time in the female department had there been a finer combination of youth, beauty and talent—Mrs. Johnson, Mrs. Hallam, Miss Dellinger, and Miss White being still included in the list; but the masculine talent of the company was considerably weakened, especially by the secession of Harwood, whose place neither Hallam, Hogg, nor Martin could adequately fill.

The opening play was Dunlap's very favorite melo-drama, entitled "Abællino."

Abellino	[First appearance in six years]	Mr. BARRETT.
Andreas Gritti	Mr. TYLER.	Parozzi " MARTIN.
Dandoli	" CHARNOCK.	Memno " HOGG.
Canari	" HALLAM.	Rosamunda Mrs. VILLIERS.

and

The Adopted Child.

Michael	Mr. BARRETT.	Boy	Mastr. MARTIN.
Sir Bertrand	" ROBERTSON.	Clara	Mrs. VILLIERS.
Record	" HOGG.	Lucy	Miss DELLINGER.
Spruce	" HALLAM, Jr.	Nell	Mrs. SIMPSON.

On the 20th, Whitehead's classic play of the "Roman

Father" introduced Mrs. Barrett to the audience, after an absence of six years, in the character of *Horatia*.

On the same evening, Miss Ross (Mrs. Wheatley) made her first appearance on the Park boards as *Kitty Sprightly*, in the farce called "All the World's a Stage."

The great hit of the season was made by Mrs. Jones, from the Haymarket, London, and last of the Boston Theatre, who on the 27th, made her first appearance in New York as *Albina Mandeville*, in "The Will," and *Leonora* in the musical farce of the "Padlock." In the last piece Hallam played *Mungo*, a character in which he remained unrivaled. Mrs. Jones was the daughter of a Dr. Granger, and, on her mother's side, an elder sister of James and Henry Wallack. She was early introduced to the stage by her grandmother, Mrs. Booth, of London, and made her American *début* at Boston in the winter of 1800, continuing in high favor during her engagement there. Being separated from her husband, she supported, by her own exertions, during her residence in New York, a family of four children, one of whom has been long known and admired here as a most exemplary and amiable woman, the wife and widow of Edmund Simpson, for many years manager of the Park Theatre. Mrs. Jones was still youthful, *petite* in person, with a pleasing and expressive face, an exceedingly sprightly and *piquant* actress in light comedy, and a very charming vocalist. Her admirers delighted in calling her the Jordan of America, and if not so consummate an actress as that lady had been, she was infinitely superior in personal attractions to the Mrs. Jordan of 1805. Excepting only Mrs. Hodgkinson, now deceased, New York had never seen so pleasing a singing actress; for Mrs. Oldmixon, who perhaps exceeded her in science and skill, was long past the prime of youth, and very remote from beauty. Mrs. Jones' engagement was a complete triumph to the end of the season, and New York was congratulating itself on the promised enjoyment of her talents for many years, when death unexpectedly called her to another and, we trust, a better sphere. She died here, Nov. 11th, 1806, aged 24 years.

Mrs. Jones's first list of characters here, included *Priscilla Tomboy*, *Peggy*, (Country Girl) *Rosina*, *Little Pickle*, *Lydia Languish* and *Caroline* (the Prize).

On the 9th of December, the "Voice of Nature," one of Dunlap's best dramas, and the "Children in the Wood," were performed for the benefit of the orphan children of the late Mr. Hodgkinson, on which occasion Mr. Fennell appeared as *Rinaldo*, in the former piece, and the two orphan girls as the children, in the latter. They continued with the company one or two seasons, but we have no knowledge of their after years.

A curious poetical address, spoken on the occasion of their benefit by the Hodgkinson Sisters, may be found in John Howard Payne's "Thespian Mirror," then in course of publication.

On the 13th of December, Mrs. G. Marshall, formerly Miss Harding, made her appearance, after an absence of two years, in Kenney's farce called "Too Many Cooks," thus first performed in New York:

Old Rivers	Mr. JOHNSON.	Boozey	Mr. CHARNOCK.
Young Rivers	" HALLAM, Jr.	Dame Freeland . . .	Mrs. SIMPSON.
Bustleton	" MARTIN.	Phoebe	" G. MARSHALL.
Freeland	" ROBERTSON.	Laura	Miss GRAHAM.
Barney O'Bother . . .	" BARRETT.	Katty O'Bother . . .	" ROSS.

On the 23d, an attractive novelty was announced in the appearance of Mr. and Mrs. Young, from the English and Boston theatres, as *Octavian* and *Agnes*, in the "Mountainers." Mr. Young was to divide the first line of business with Mr. Barrett, and among other parts, through the season, played *Romeo*, the *Stranger*, *Charles Surface*, &c., but was unable to make a very favorable impression on the public. In after years, he became an efficient representative of tyrants and other blusterers of the stage, and was for several seasons attached to the Charleston Theatre. He was the original stage manager of the Bowery Theatre, in 1826, and last appeared in New York, at the Richmond Hill, in the summer of 1833. In that year he contracted his extraordinary marriage with Mrs. Duff, the celebrated tragic actress, the rite being solemnized both by a Protestant and a Catholic clergyman, in the presence of Mr. and Mrs. Hilson as witnesses; but the

lady refused to consummate the match, on the ground that she was persuaded to it during a temporary aberration of mind, caused by the use of opium, while plunged in domestic trouble, and they were soon after legally separated. Mr. Young died at Norfolk, Va., not long after this occurrence.

His youthful wife was endowed with the rarest beauty of person, being a perfect *blonde*, with a profusion of rich golden hair, and though not a superior actress, was a universal favorite. She played the second line of genteel comedy with delicacy and refinement, and was also a good representative of saucy boys. Mrs. Young was frequently in New York, and made her last appearance at the Bowery Theatre, in 1828. She afterward performed at Philadelphia, where she died May 12th, 1831, aged 42 years. Her maiden name was Rebecca Foster.

Reynolds' comedy of "Cheap Living" was played during the month, probably for the first time in New York—Mrs. Jones personating the part so successfully rendered in London by Mrs. Jordan.

Old Woodland . . .	Mr. HOGG.	William	Mr. ROBERTSON.
Young Woodland . . .	" HALLAM, Jr.	Sir Edwd. Bloomly .	Mrs. JONES.
Farmer Cole	" CHARNOCK.	Elindor Bloomly . .	" VILLIERS.
Sponge	" MARTIN.	Mrs. Scatter	" SIMPSON.
Scatter	" BAILEY.	Stella	" G. MARSHALL.

On the 1st of January, 1806, Dibdin's celebrated romance of "Valentine and Orson," produced in London with unexampled splendor, was thus first played in America:

King Pepin	Mr. TYLER.	Emperor	Mr. HALLAM.
Henry	" UTT.	Blandiman	" BURD.
Haufrey	" BAILEY.	Empress Belisant .	Mrs. BARRETT.
Valentine	" ROBERTSON.	Princess Eglantine .	" JOHNSON.
Orson	" YOUNG.	Princess Floramunda	" HALLAM.
Agremont	" MARTIN.	Agatha	" JONES.
Hugo	" HOGG.	Cecily	" SIMPSON.

This has continued one of the most favorite of holiday dramas to the present time.

On the 3d of January, 1806, Mr. Fennell commenced an engagement as *Hamlet*, with Mrs. Jones as *Ophelia*, and Mrs. Barrett as the *Queen*. He also appeared as *Penruddock*, *Hastings*, *Othello*, *Jaffier*, *Macbeth* and *Richard*, supported by Young as *Cassio*, *Macduff* and *Richmond*. Barrett refused to play a secondary part with him, but appeared as *Pierre* to his *Jaffier*.

January 20th, Colman's comedy of "Who Wants a Guinea?" from which Hackett adapted his "Jonathan in England," was first brought out, cast as follows:

Torrent	Mr. JOHNSON.	Andrew Bang . . .	Mr. MARTIN.
Barford	" TYLER.	Hogmore	" CHARNOCK.
Sir Larry	" BARRETT.	Carri-dot	" RINGWOOD.
Henry	" YOUNG.	Mrs. Glastonbury .	Mrs. SIMPSON.
Heartly	" ROBERTSON.	Fanny	" JONES.
Solomon Gundy . .	" HOGG.	Amy	Miss ROSS.

February 7th. A comedy written by a young gentleman signing himself "Eugenius," and entitled the "Wanderer," was played for the first time to a full house, and with considerable applause. Its cast stood thus:

Ranger	Mr. YOUNG.	Sailor	Mr. BURD.
Frederick	" BAILEY.	Julia	Mrs. JONES.
Harry	" MARTIN.	Maria	" VILLIERS.
Longville	" TYLER.	Betsy	" G. MARSHALL.
Sharp Longville . .	" HOGG.	Mrs. O'Denis . . .	" SIMPSON.
Courand	" ROBERTSON.	Mrs. Courand . . .	Miss WHITE.
O'Denis	" RINGWOOD.	Dorothy	Mrs. WHEATLEY, [late Miss ROSS.]

March 5th. The favorite Cooper made his first appearance as *Hamlet*; and on the 8th, for the benefit of Miss Dellinger (whose father had just committed suicide), played *Lord Hastings* in "Jane Shore." Mr. Cooper's engagement terminated on the 14th, when he played *Beverly* in the "Gamester," with Mrs. Johnson, for the first time, as *Mrs. Beverly*.

On the 17th, after an absence of two years at Philadelphia, Mr. Jefferson made his first appearance as *Jacob Gawky* in the "Chapter of Accidents," and *Jeremy Diddler* in "Raising the Wind."

On the 29th of March, Mr. Oliver Cozine made his first appearance on the stage as *Valentine* in the "Farmer," but his name never again appears on the New York play-bills.

The house was closed during Passion Week, and re-opened on the 9th of April with "John Bull," Harwood as *Dennis Pulgruddery*, his first appearance this season.

On the 11th, a pantomimic melo-drama, by Anthony Pasquin, called the "Manhattan Stage, or Cupid in his Vagaries," was thus performed—the prologue delivered by Mrs. Johnson:

Cupid	Miss F. HODGKINSON.	Soldier	Mr. JOHNSON.
Hymen	Miss MARTIN.	Sailor	" TYLER.
Peace	Miss GRAHAM.	Marjoram	" YOUNG.
Manager	Mr. BARRETT.	Spriggins	Mrs. JONES.
Prompter	" RINGWOOD.	Barmaid	" YOUNG.
Gulliver	" UTT.	Stage Sweeper . .	" WHEATLEY.

The piece was damned, and Huggins, the hair-dresser of the day, published a card denying its authorship.

On the 16th, Morton's admirable comedy, called the "School of Reform," was played for the first time in America. The cast is subjoined :

Lord Avondale	Mr. TYLER.	Timothy	Mr. BAILEY.
Gen. Tarragon	" HARWOOD.	Mrs. Ferment	Mrs. JOHNSON.
Ferment	" YOUNG.	Mrs. St. Clair	" BARRETT.
Frederick	" MARTIN.	Julia	" JONES.
Tyke	" HOGG.	Mrs. Nicely	" SIMPSON.
Old Tyke	" ROBERTSON.	Shelah	Miss WHITE.

The excellence of this comedy makes it still a favorite, though the character of *Tyke* has seldom an able representative.

Reynolds' comedy of the "Delinquent" was first played in New York, for Mr. Tyler's benefit, April 28th, and was thus cast :

The Delinquent	Mr. TYLER.	Tom Tackle	Mr. MARTIN.
Sir Edward Specious . .	" HALLAM, Jr.	Tradelove	" CHARNOCK.
Major Tornado	" HOGG.	Nicholas	" JOHNSON.
Old Doric	" HARWOOD.	Mrs. Aubrey	Mrs. BARRETT.
Young Doric	" YOUNG.	Miss Stoic	" SIMPSON.
Dorville	" ROBERTSON.	Olivia	" JONES.

On the 2d of May, Mr. Twaits commenced an engagement with a ridiculous representation of *Richard III.*, though he redeemed his reputation by the great merit of his *Caleb Quotem*, in the afterpiece. On the 5th, the tragedy of "Douglas" was presented for the benefit of Mrs. Barrett—she being the *Lady Randolph*; her husband, *Old Norval*; Mr. Young, *Glenalvon*; and Master Geo. Barrett, *Young Norval*; his first appearance on the New York boards in six years. He played the character so well that it was repeated on the 23d, when he also appeared in a fencing display with his father, and personated the boy, in the "Adopted Child." Mr. George Barrett's career is so well known that it is hardly necessary to enlarge upon it, yet some may not know that for many years he was indisputably the best light comedian in America, and that the great skill and beauty of his first wife, from whom he was long separated, rendered her for many years a most efficient coadjutress. He was born at Exeter, England, June 9th, 1794; first trod the stage at the Park Theatre, December 10th, 1798, as one of the children in Dunlap's version of the "Stranger;" first appeared at Boston, as the *Child*, in "Laugh when you Can," October 14th, 1799; first played in

New York, after reaching manhood, at the Park, as *Belcour*, in the "West Indian," March 5th, 1822; married Mrs. Ann Henry, June 24th, 1825; was stage manager of the Bowery Theatre, under Gilfert, in 1828; first acting manager of the Broadway Theatre in 1847; has been manager of the Boston and New Orleans theatres, and was known throughout the Union as an intellectual and discriminating actor, and one of the most accomplished gentlemen of the age. His last engagement was at Burton's Theatre, during the season, 1854-5.

Mr. Barrett took a formal farewell of the stage (of which he was an active member for a period of fifty-seven years), with a complimentary testimonial, at the Academy of Music, Nov. 20th, 1855, when he presented to the audience, as an apology for the accepted benefit, two little girls, the offspring of a second marriage with a Miss Mason, since deceased. One of these little girls is now favorably known as Miss Mary Barrett, of Wallack's Theatre. His eldest daughter, Georgiana, by his first wife, became Mrs. Philip Warren.

As years increased, health declined, and fortune frowned; and, in impoverished circumstances, Mr. G. Barrett, once the centre of all admiration, the "Gentleman George" of the Union, and "the best fellow in the world," was forced to eke out a scanty subsistence by preparing aspirants for a profession from which, with prudence, and under favorable circumstances, he should have acquired a fortune. He died in New York, after a lingering illness, Sept. 5, 1860, aged 66 years.

May 12th. Mrs. Villier's benefit. "The Honeymoon," followed by Colman's farce of "Blue Devils," its first performance in New York. *Megrim*, Mr. Twaits; *Demison*, Mr. Charnock; *James*, Mr. Martin; *Annette*, Mrs. Villiers; concluding with the "Wedding Day"—*Sir Adam* and *Lady Contest*, Mr. Twaits and Mrs. Villiers.

May 14th. On the occasion of Mrs. Johnson's benefit, Miss Chambers's excellent moral comedy, called the "School for Friends," was first played, with the annexed cast:

Lord Belmour . . .	Mr. MARTIN.	Jenkins	Mr. SHAPTE.
Sir Felix Mordent . .	" TYLER.	Lady Courtland . .	Mrs. SIMPSON.
Sir Edward Epworth . .	" YOUNG.	Mrs. Hamilton . . .	" JOHNSON.
Hardy	" JOHNSON.	Emily	" VILLIERS.
Matthew Daw	" HARWOOD.	Lucy	" JONES.

The same evening, little Ellen Johnson, aged five years, recited the pathetic ballad of Red Ridinghood, with a propriety of accent and grace of action that astonished every beholder. She afterward became a renowned favorite, as Mrs. Hilson.

On the 2d of June, Mr. Hallam took his benefit, and made his last appearance on the New York stage as *Lord Ogleby*.

Mr. Hallam will be remembered as having first trod the boards at Williamsburg, Va., in 1752, so that he had been in dramatic harness for fifty-four years. He had been the only performer of *Lord Ogleby*, his most favorite part, for nearly forty years, having first appeared in it in 1767.

On the 6th, Mr. Clark, from the Charleston Theatre, first appeared in New York, as the *Captain of Banditti*, in Hodgkinson's play, called the "Man of Fortitude;" and as *Abomelique*, in "Blue Beard." He was an American by birth, and though many years on the stage, never reached the goal of excellence. He married Mrs. G. Marshall, and is last remembered here during the season of 1814. Allingham's capital farce of the "Weathercock" was produced by Twaits on the 9th, for his benefit, and, with the annexed cast, was very successful :

Tristram Finkle	Mr. TWAITS.	Sneer	Mr. ROBERTSON.
Old Finkle	" JOHNSON.	Variella	Mrs. JONES.
Briefwit	" HOGG.	Ready	" G. MARSHALL.

June 20th, The Way to Get Married ;

Tangent	[From the Charleston Theatre]	Mr. SULLY.	
Capt. Faulkner	Mr. TYLER.	McQuerry	" SHAPTER.
Toby Allspice	" HARWOOD.	Julia Faulkner	Mrs. JOHNSON.
Caustic	" HOGG.	Clementina Allspice.	" VILLIERS.
Dashall	" TWAITS.	Lady Sorrell	" SIMPSON.

and "Vulcan's Gift," a Ballet Pantomime.

Pierrot	[His first appearance in five years]	Mons. PLACIDE.	
Harlequin	Mr. SULLY.	Vulcan	Mr. SHAPTER.
Pantaloon	" Hogg.	Columbine	Mrs. YOUNG.

Mr. Sully, who now played a brief engagement, was a very capital comedian, and will be remembered as belonging to Solee's company, in John Street, 1797.

Mrs. Placide made her first appearance this season, June 30th, for her husband's benefit, as *Lady Priory*, in "Wives as They Were," and also with him danced a *pas de deux*.

For his benefit, July 2d, Mr. Sully played *Zekiel Homespun* and *Harlequin*; and the season terminated on the glorious Fourth, with the "Weathercock;" the "Spoiled Child;" (Mrs.

Jones as *Little Pickle*, for the fifteenth time) and the pantomime of "Jupiter and Europa," in which Mr. and Mrs. Placide took part.

After the close of the theatre, several of the company were engaged by Mr. Delacroix to perform at the new VAUXHALL GARDEN (in the Bowery, near its present junction with Third avenue), which was neatly fitted up as a summer theatre, and remained open till the latter end of August, commencing July 9th, with the farce of "Animal Magnetism" and a grand concert. Sully, Twaits, Hogg, Poe, Bailey, Charnock, Stockwell, and Ringwood, with Mesdames Poe, Placide, Villiers, Young, Simpson, and Dellinger, were the principal members of the dramatic *corps*.

Mr. Poe, father of the late distinguished and eccentric poet, Edgar A. Poe, here made his first appearance in New York as *Frank*, in "Fortune's Frolic," July 18th; and his wife, who will be remembered as Miss Arnold, of Solee's company, in John Street, 1797, made her re-entrée on the 16th, as *Priscilla Tomboy*. The lady was young and pretty, and evinced talent both as singer and actress; the gentleman was literally nothing. Both were at the Park in 1809.

Messrs. Johnson and Tyler gave up the duties of management at the close of the previous season at the PARK, and the former returned to Europe with his accomplished wife, who had received liberal offers from the managers of Covent Garden. Mr. Cooper became the lessee of the theatre, with Mr. Dunlap as his assistant in the general direction of the business. Mr. and Mrs. Barrett, Mr. and Mrs. Young, Mrs. G. Marshall and Mr. Bailey were engaged in other cities; Mrs. Hallam retired with her husband; and Mrs. Jones was seized with her last illness at the commencement of the season, and was unable to appear. Among the new engagements, temporary or permanent, were Messrs. Bernard, Allen, Chambers, Lindsley, Saubere and Mrs. Oldmixon, the first and last only enjoying high professional reputation. Harwood, Twaits and Mr. and Mrs. Darley resumed their old situations, and Fennell played an engagement of twelve nights. The sea-

son commenced on the 6th of October, 1806; the bill is annexed:

Richard the Third;

King Henry VI. . . .	Mr. TYLER.	Cateby	Mr. DARLEY.
Gloster	" FENNEL.	Lieutenant	" HALLAM, JR.
Richmond	" COOPER.	Prince	Miss HODGKINSON.
Buckingham	" MARTIN.	York	" MARTIN.
Lord Stanley	" SHAPTER.	Queen Elizabeth	Mrs. VILLIERS.
Lord Mayor	" HARWOOD.	Lady Ann	" WHEATLEY.
Tressell	" SAUBERE.	Duchess of York	" SIMPSON.

Concluding with

The Prize.

Doctor Lenitive	Mr. TWAITS.	Juba	Miss DELLINGER.
Caddy	" HOGG.	Caroline	Mrs. OLDMIXON.
Label	" MARTIN.		

To make the attraction irresistible, Mr. Cooper was wisely willing to play a secondary part, even to Fennell, who, during this engagement, exerted his powers to the utmost. Mrs. Oldmixon was the only novelty introduced, and she was not new to our stage, though an absence of seven years rendered her appearance an attractive inducement to many.

On the 10th of October, Shakspeare's "Henry IV." was played with uncommon excellence. Harwood was perfection in *Falstaff*, while Fennell as the *King*, Cooper as *Hotspur*, Martin as *Prince Hal*, Twaits as *Francis* and the *Carrier*, and Mrs. Villiers as *Lady Percy*, sustained him with a force of talent seldom combined. In this play, at this time, the part of *Gadshill* was played by Mr. Allen, the prefix of Andrew Jackson not having yet been used.

As an actor, he was nobody, or, at most, not worth speaking of; but he contrived, in his latter years, as the professional costumer and traveling companion of Forrest, the tragedian, to make a great deal of noise in the world. He was born in New York, December, 1776, and is said to have appeared as a child in the John Street Theatre, in 1786, from which circumstance, in his old age, he boasted of being the parent of the American Stage. He was attached to various theatres in this city, in subordinate situations, and is remembered to have played at the National Theatre in December, 1838, and to have offered his name for a benefit at the Lyceum, Broadway, in the summer of 1852. He was very deaf, and consequently very annoying to those with whom he played, who not unfrequently took an unkind revenge on his misfortune, by

misleading him with an inaudible movement of the lips during performance, to which he thought he must reply, his speeches often being introduced quite *mal-apropos*. He possessed a patent for the manufacture of gold and silver leather, much used upon stage costume, and in his last days kept a *restaurant* near the Bowery Theatre. He died in New York, Oct. 30th, 1853.

During Mr. Fennell's engagement, he also appeared as *Othello*, the *Ghost*, *Iago*, *Woodville*, *Stukely* and *Bassanio*, with Mr. Cooper as *Iago*, *Hamlet*, *Othello*, *Penruddock*, *Beverly* and *Shylock*.

Mr. and Mrs. Placide appeared for a few nights early in the season, in pantomime, with undiminished success.

On the 28th of November, Mr. Morse, a young gentleman of Massachusetts, and a *protégé* of Cooper, made his first appearance on the stage, as *Pierre*, in "Venice Preserved," with a success that promised great future excellence. He afterward played *Macduff*, *Pizarro*, *Earl Osmond*, and *Horatio*, in the "Fair Penitent," with much applause. He subsequently went to London, where he appeared professionally a few times with some success, but becoming absorbed in the vortex of dissipation, he narrowly escaped with his life, and returned to America, the mere wreck of his former self. Renouncing the stage, he joined the American army during the war of 1812, and was afterward appointed a Chaplain in the Navy, his fine voice, easy assurance and taking address being his principal recommendations. About 1820, he was ordained a Minister of the Protestant Episcopal Church, and settled at Williamsburg, Va., where he died while still in the prime of life. He had more than six feet "of a very proper person," muscular and well proportioned, with a good rather than a handsome face, and had been originally educated for the law, which he practiced but a short time. Among other employments, he at one time gave lessons in elocution in New York.

December 3d, one of Dibdin's humorous farces was produced with great applause; it was called the "Finger-Post, or Five Miles Off," and was cast as follows :

Spriggins	Mr. HOGG.	Luckless	Mr. MARTIN.
Flourish	" DARLEY.	Edward	" ROBERTSON.
Squire Flail	" TYLER.	Laura Luckless	Miss DELLINGER.
O'Gimlet	" HARWOOD.	Mary Flail	" WHITE.
Calendar	" TWAITS.	Mrs. Prue	Mrs. SIMPSON.
Sordid	" SHAPTEK.	Jenny	" VILLIERS.

December 17th. Master Augustus Durang, from Philadelphia, aged six years (son of John Durang, who had danced in the John Street Theatre for many years), was introduced to the New York public in the character of *Tom Thumb*, which he played with considerable success. In after life he became a sailor, and is supposed to have been lost at sea.

December 24th. Allingham's amusing piece, "'Tis all a Farce," was first played with much success, and long remained a great favorite, *Numpo* being a pet character with several eminent comedians.

Don Gortez	Mr. HOGG.	Numpo	Mr. TWAITS.
Col. Belgardo	" HARWOOD.	Caroline	Miss DELLINGER.
Myrtillo	" DARLEY.	Ursula	Mrs. SIMPSON.

January 2d, 1807. Mr. Rutherford, also from Philadelphia, made his first appearance in New York as *George Barnwell*, and afterward played *Orlando*, in "As You Like It;" *Dan*, in "John Bull;" *Sir Larry*, in "Who Wants a Guinea?" *Alonzo*, *Stukely*, &c. He gave evidence of talent, but was not long attached to the company.

January 9th, Colman's play of the "Iron Chest" was first acted in New York. Mr. Cooper as *Sir Edward Mortimer*, Mr. Harwood as *Wilford*, Mr. Twaits as *Sampson*, Mrs. Darley as *Lady Ellen*, Mrs. Villiers as *Blanche*, and Mrs. Oldmixon as *Barbara*, all played finely and contributed materially to its success. The character of *Sir Edward* was, in later days, a favorite with Mr. Booth, who played it in a masterly manner, but the drama itself has never enjoyed great popularity.

On the 14th, a benefit was given to Mr. Hallam, and on the 16th, another to the orphan children of Mrs. Jones.

On the 22d, Mr. Bernard made his first appearance in ten years, as *Lord Ogleby*. He afterward played *Sheva*, *Ruttekinn*, *Lovegold*, *Touchstone*, *Farmer Ashfield*, *Nipperkin*, *Sir Robert Ramble*, concluding with *Dennis Bulgruddery*, and *Sharp*, in the "Lying Valet," for his benefit, February 2d.

January 26th, the farce of the "Invisible Girl" was first

played, with Mr. Twaits as *Captain Allclack*, assuming various other characters very successfully.

Mrs. Warren (previously Mrs. Wignell and Mrs. Merry) commenced her last engagement on the 18th of February, in the character of *Calista*, followed by *Isabella*, *Alicia*, *Mrs. Beverly*, *Roxana* and *Euphrasia*, playing all with her accustomed brilliant success. The 6th of March witnessed her last appearance in New York, as *Elvira*, in "Pizarro."

Colman's farce, entitled "We Fly by Night," was first produced on the 27th of February, with the following cast:

Gen. Bastion	Mr. TYLER.	Countess	Mrs. OLDMIXON.
Winlove	" DARLEY.	Lady Lynx	" SIMPSON.
Ferrett	" TWAITS.	Mrs. Stubby	" VILLIERS.
Ct. de Grenouille	" HARWOOD.	Emma	Miss DELLINGER.
Gaby Grim	" HOGG.		

For many years this little piece remained very popular.

March 16th, the amusing farce of "Mr. H., or the Beau with a Bad Name," was first played. The fun of the piece turned on the uncouth name of the hero, *Hogsflesh*, who, although young, handsome and rich, was shunned by every one on account of his unlucky cognomen, a difficulty he finally managed to overcome by having it changed to *Bacon*. Harwood personated the unfortunate Mr. H.; Darley, *Bellville*; Hogg, *Landlord Pry*; Mrs. Darley, *Melissinda*; and Mrs. Simpson, *Old Lady D*.

April 1st, the "Merry Wives of Windsor" was played for the benefit of Mr. Harwood, on which occasion we first note the name of Mr. Lindsley, who played *Jack Rugby*. He was afterward attached to the various city theatres, and had some little merit in French characters. He was last at the Richmond Hill, playing "old men," in the summer of 1833.

We give the full cast of the "Merry Wives"—it being, we think, the first time of its performance on the Park stage:

Falstaff	Mr. HARWOOD.	Host	Mr. HOGG.
Ford	" TYLER.	Bardolph	" HALLAM, Jr.
Page	" ROBERTSON.	Pistol	" ALLEN.
Shallow	" SHAPTER.	Jack Rugby	" LINDSLEY.
Slender	" TWAITS.	Mrs. Ford	Mrs. DARLEY.
Dr. Caius	" DARLEY.	Mrs. Page	" VILLIERS.
Sir Hugh Evans	" RUTHERFORD.	Anne Page	Miss DELLINGER.
Fenton	" SAUBERE.	Mrs. Quickly	Mrs. SIMPSON.

Mr. Martin's benefit took place on the 13th of April, but he was too ill to appear—his sickness terminating in death.

The season ended on the 17th of April with the following bill:

The Siege of Belgrade ;

Seraskier	Mr. DARLEY.	Ismael	Mr. SHAPTER.
Col. Cohenberg	" ROBERTSON.	Lilla	Mrs. OLDMIXON.
Leopold	" TWAITS.	Catharine	" DARLEY.
Useph	" HARWOOD.	Ghita	Miss DELLINGER.
Peter	" HOGG.	Fatima	" WHITE.

and

The Review.

John Lump	Mr. HOGG.	Grace Gaylove . . .	Mrs. DARLEY.
Caleb Quotem	" TWAITS.	Lucy	Miss DELLINGER.
Looney McTwolter . .	" HARWOOD.	Phoebe	Mrs. VILLIERS.

Immediately after the close of the theatre, the whole interior was taken down, and the entire building remodeled and improved in every respect, under the direction of Mr. John J. Holland, a very able architect, brought out by Wignell for the Philadelphia Theatre. A pupil of the celebrated Marinelli, of London, he was an artist of great taste, and as a scenic and decorative painter, surpassed all who had been known before him in this country.

He married in New York, becoming brother-in-law to Vice-Chancellor W. T. McCoun, and died in the prime of life, leaving behind him the reputation of an amiable, honorable, and high-minded gentleman.





CHAPTER XIX.

Park Theatre, 1807-8—Vauxhall, 1808—Park, 1808-9.

THE interior of the Park Theatre having been entirely remodeled, under the direction of Mr. Holland, so as to comfortably seat 1,600 persons in the three tiers of boxes, and 1,100 in the pit and gallery¹, and clothed with a magnificence hitherto unknown in New York—the boxes glittering in blue and white and gold, with crimson drapery at top, new and superb glass chandeliers, gorgeous mirrors, and every improvement that could be suggested for the convenience, comfort and safety of the audience—once more, under the direction of Mr. Cooper, opened its doors to the public, on the evening of September 9th, 1807.

A little trifle, called "Confusion," was gone through with by Messrs. Cooper, Harwood, Allen and Oliff, the prompter, after which Mr. Cooper delivered an Opening Address.

The comedy of the "Country Girl" followed—*Moody* by Mr. Harwood; *Sparkish*, Mr. Twaits; *Harcourt*, Mr. Tyler; *Bellville*, Mr. Darley; *Peggy*, Mrs. Darley; *Alitheia*, Mrs. Villiers; and the evening's entertainments concluded with "Paul and Virginia"—*Paul* by Mr. Darley; *Capt. Tropic*, Mr. Tyler; *Dominique*, Mr. Harwood; *Alamba*, Mr. Twaits; *Virginia*, Mrs. Darley; *Mary*, Mrs. Villiers.

On the 11th, the "Poor Gentleman" was played, in which Mr. Spear made his first appearance in New York, as *Sir Charles Cropland*; Mr. Comer also made his first appearance as *Hum-*

¹ This was stated as the capacity of the theatre, in a newspaper of the day, but is probably exaggerated. The largest amount of receipts we have found recorded, at regular prices, is \$1,878.

phrey Dobbin; and Mr. Claude, his first appearance in two years, as *Frederick*. The afterpiece was the "Romp," introducing Mrs. Claude, after an absence of two years, as *Priscilla Tomboy*.

Mr. Spear attracted no attention; but Mr. Comer proved to be a good comedian, and gave general satisfaction.

Mr. Morse played *Earl Osmond*, in the "Castle Spectre," on the 21st, on which occasion Mrs. Turner made her first appearance here as *Angela*, a character she was totally inadequate to fill. She soon subsided into a range of inferior parts, and remained with the company only one season. She was afterward at Boston, and in 1810 was with one of the strolling companies that first pioneered the West. She was last in New York in 1828, playing "old women" at Chatham Garden.

A very pretty ballet pantomime, called "Love's Stratagems," performed entirely by children, was produced on the same evening, in which Miss Caroline Placide personated a youthful *Shepherd*; Miss Andrews, a *Shepherdess*; and Miss Julia Jones, *Cupid*—her first appearance on any stage.

Miss Placide was the eldest daughter of Mons. Placide, having been born in 1798. Accustomed to the stage from infancy, she was perfectly at ease, and her childish efforts had no awkwardness or embarrassment to mar their excellence. In 1814, Miss Placide played at the little theatre in Anthony street, and there first began to attract notice as an actress of leading characters.

About that time she married Mr. Waring, a member of the company, by whom she had one daughter, since well known and greatly admired as Mrs. W. Sefton and Mrs. J. Wallack, Jr. Becoming a widow at an early age, Mrs. Waring, in 1826, married Mr. W. R. Blake, then a gay, young, "light" comedian.

As a general actress, Mrs. Blake has had few superiors, being almost equally at home in tragedy, comedy, opera or farce. She was at one time a very great favorite as a vocalist, and has appeared with *éclat* as *prima donna* in all the old English operas, and as the second singer in most of the modern ones. When "Cinderella" was produced at the Park, in 1830, with Mrs. Austin as the heroine, Mrs. Blake was the

original *Clorinda*, and her singing and acting in that character have been surpassed by none of her successors. She possessed a very sweet voice, and her simple, unaffected style of ballad singing was truly delightful; but comedy was perhaps her *forte*, and in that line, her brilliant black eyes, bewitching smiles, and arch, airy manner, appeared to the best advantage, and acquired for her the highest approbation. Warned by the approach of autumnal years, Mrs. Blake finally confined herself to a line of characters suited to her age, in which she gathered much well-merited applause on the boards of our leading theatres. Mrs. Blake appeared in New York, at the Winter Garden, in May, 1862, in conjunction with Miss Bateman, and the last new characters she represented were *Joan* in "Geraldine," and *Marita* in "Rosa Gregorio." She was engaged for Laura Keene's Theatre, in the fall of 1862, but a prostration of the nervous system then prevented her appearance, and since Mr. Blake's death, she has never resumed her profession.

Miss Jones was a charming little "Love," and won all hearts by the artless *naïveté* of her manner. As she approached womanhood, her great beauty and grace rendered her an especial favorite in the lighter characters of the drama, and had she continued on the stage, would no doubt have attained distinction. She was the daughter of Mrs. Jones, heretofore mentioned, and retired on her marriage with Edmund Simpson, in 1820. She is still living in this city, enjoying the highest respect and esteem.

As in former years, Monsieur Placide appeared for a few nights in pantomimes, previous to opening the theatre at Charleston.

On the 19th of October, Mr. Green made his first appearance in New York as *Sir William Dorillon*. He had been brought out by Wignell, and made his *début* at Philadelphia, in 1794. Young, tall and handsome, he was at that time more admired for his personal appearance than his excellence as an artist, but age and experience finally gave him a good reputation in the serious characters of comedy and the second

parts of tragedy, and on his *début* in New York he was fully competent to undertake the leading business of the theatre. His wife, whom he married after his arrival in America, was Miss Willems, a very lovely girl, and of high repute as a singer. Mr. Green was one of the managers of the Richmond Theatre, destroyed by fire December 26th, 1811, and had the misfortune to lose an only daughter by that terrible calamity, which clothed Richmond in unutterable woe, and the whole Union in mourning. Seventy-one human beings, including indiscriminately youth and old age, beauty, genius and talent, the gay, the witty and the accomplished, were all overwhelmed in one promiscuous ruin. So complete and perfect was their destruction that nothing remained but rude and shapeless heaps of bones, and it was only by counting the skulls that the number of sufferers was at first ascertained. From this period Mr. Green was heart-broken, and though he continued in the profession, his feelings never recovered their former tone. He was last in New York in 1815, and died soon after.

Morton's comedy of "Town and Country" was played here, for the first time, on the 2d of November, thus cast:

Reuben Glenroy . . .	Mr. COOPER.	Hawbuck . . .	Mr. COMER.
Rev. O. Glenroy . . .	" TYLER.	Mrs. Glenroy . . .	Mrs. TURNER.
Capt. Glenroy . . .	" CLAUDE.	Rosalie Somers . . .	" DARLEY.
Plastic . . .	" DARLEY.	Mrs. Trott . . .	" OLDMIXON.
Cosey . . .	" TWAITS.	Mrs. Moreen . . .	" SIMPSON.
Trott . . .	" HARWOOD.	Taffline . . .	" CLAUDE.

On the 11th of December, Dimond's play of "Adrian and Orilla, or a Mother's Vengeance," was brought out with marked success, and remained a favorite for many years. Mr. Claude played *Adrian*; Mr. Greene, *Prince Altemberg*; Mr. Harwood, *Count Rosenheim*; Mr. Twaits, *Michael*; Mrs. Claude, *Lothair*; Mrs. Darley, *Orilla*; Mrs. Villiers, *Madame Clermont*; Mrs. Oldmixon, *Githa*; and Miss Dellinger, *Minna*.

On the 21st, "Tekeli, or the Siege of Mongatz," a melodrama, by T. E. Hook, the music by his father, was first played, received with the greatest applause, and frequently repeated:

Tekeli . . .	Mr. COOPER.	Maurice . . .	Mr. ROBERTSON.
Wolf . . .	" GREEN.	Isidore . . .	" DARLEY.
Conrad . . .	" HARWOOD.	Bras de Far . . .	" TWAITS.
Count Caraffa . . .	" TYLER.	Alexina . . .	Mrs. VILLIERS.
Edmund . . .	" CLAUDE.	Christine . . .	" CLAUDE.

Mrs. Joana Cooper, the first wife of the manager, dying on the 11th of January, 1808, the theatre was closed, and entertainments suspended until the 17th of February, when Mr. Bernard commenced an engagement, in the characters of *Farmer Ashfield* and *Sharp*. On the same evening, Mr. Dykes was announced as *Sir Abel Handy*, his first appearance here, as the bills asserted; but he had played in this city, in subordinate characters, eight years before.

The "Secret," a comedy, by Edward Morris, was produced on the 26th, and was well received, with the following cast: *Dorville*, Mr. Robertson; *Sir Harry Fleetly*, Darley; *Lizzard*, Bernard; *Jack Lizzard*, Green; *Torrid*, Dykes; *Harry Torrid*, Claude; *Lady Esther Dorville*, Mrs. Simpson; *Rosa*, Mrs. Darley; and *Susanna Lizzard*, most capitally rendered by Mrs. Oldmixon.

Mr. Bernard's engagement terminated March 3d, when he played *Major O'Flaherty*, in the "West Indian."

On the 5th, Tobin's beautiful play, entitled the "Curfew," was first presented. This work, like the "Honeymoon," was unknown to the public until after its author's death; and it possesses so many and such great beauties that we are surprised that our modern managers have so long suffered it to slumber in oblivion. On its performance here, Mr. Cooper played *Fitzharding*; Mr. Green, *Hugh de Tracy*; Mr. Darley, *Robert*; Mr. Twaits, *Conrad*; Mr. Claude, *Bertrand*; Mr. Tyler, *Armstrong*; Mr. Harwood, *Walter*; Mr. Dykes, *Philip*; Mr. Robertson, *Herman*; Mrs. Villiers, *Matilda*; and Mrs. Darley, *Florence*. But the 30th of March witnessed the production of a spectacle, under the direction of Mr. Twaits, that completely eclipsed all the other attractions of the season. This was the renowned fairy tale of "Cinderella," (not the modern opera) with Kelly's beautiful music, accompanied with entirely new scenery, by Holland and Reinagle, new dresses by Mr. Gibbons, and new decorations by Mr. Geslain. Mr. Darley was the *Prince*; Mr. Twaits, *Pedro*; Mrs. Darley, *Cinderella*; Mesdames Villiers and Wheatley, the *Tormenting Sisters*. A few heathen deities were thrown in by way of embellishment—

Mrs. Claude personating *Venus*; Mr. Allen, *Hymen*; Miss Martin, *Cupid*; and Mrs. Dykes and Miss Dellinger, the principal dancing *Nymphs*.

"Time's a Telltale," a very excellent play in point of language and moral, was produced on the 18th of April. It was written by Henry Siddons, son of the tragic actress, and thus cast on its first performance: *Sir Arthur Tessell*, Mr. Darley; *Sir David Delmar*, Mr. Robertson; *Blanford*, Mr. Green; *Query*, Mr. Twaits; *Hardacre*, Mr. Harwood; *Lady Delmar*, Mrs. Villiers; *Miss Laurel*, Mrs. Oldmixon; *Olivia*, Mrs. Claude; *Zelidy*, Mrs. Darley.

On the 22d, another of Hook's melo-dramas, called the "Fortress," was first acted, and though it held possession of the stage for several years, is now forgotten. The cast was as follows: *Count Everard*, Mr. Green; *Valbron*, Mr. Tyler; *Adolphus*, Mr. Darley; *Oliver*, Mr. Claude; *Vincent*, Mr. Twaits; *Philip*, Mr. Harwood; *Celestine*, Mrs. Darley; *Alice*, Mrs. Villiers; *Paulina*, Miss Oldmixon.

Industry and novelty being at this time the policy of Mr. Cooper's management, on the 25th, Reynolds' farce of "Arbitration, or Free and Easy," was produced, with the following cast: *Sir Toby Tritely*, Mr. Dykes; *Thorough*, Harwood; *Jack Familiar*, Twaits; *Checquer*, Darley; *Nisi Prius*, Doyle; *William*, Allen; *John*, Lindsley; *Lady Liligious*, Mrs. Simpson; *Mrs. Checquer*, Turner; *Harriet*, Claude.

The character of *Nisi Prius* is one of the earliest in which Mr. Doyle is remembered. He was attached to the Park for some four or five years, and in "Old Men" and "Irishmen" gave good satisfaction.

Matthew Lewis's romance of the "Wood Demon" was the next novelty, and was received with the utmost demonstration of delight on its first production, May 9th. It was got up with care, had a long run, and is frequently revived even at the present time. The characters were distributed as follows: *Count Holstein*, Mr. Robertson; *Guelpho*, Harwood; *Wilikind*, Twaits; *Rolfo*, Dykes; *Ulric*, Claude; *Ghost of Ruric*, Doyle; *Wood Demon*, Darley; *Leolyn*, Miss Martin;

Una, Mrs. Darley; *Clotilda*, Mrs. Villiers; *Paulina*, Miss Delinger; *Fairy Auriol*, Mrs. Claude; *Ghost of Alexina*, Mrs. Turner.

On the 3d of June, a young gentleman made his *début* as *Norval*; and in the character of *Lady Randolph*, Mrs. Villiers, having again entered the holy state of matrimony, was first announced as Mrs. Twaits.

For the benefit of Mr. Dunlap, acting manager, June 8th, Shakspeare's beautiful creation, the "Tempest," was revived. Its cast at this time was judicious, and its performance effective, as may be judged by the following:

Prospero	Mr. GREEN.	Caliban	Mr. SHAPTEL.
Alonzo	" ROBERTSON.	Gonzalo	" TYLER.
Ferdinand	" DARLEY.	Ariel	Mrs. CLAUDE.
Antonio	" DYKES.	Hypolito	" TWAITS.
Trinculo	" TWAITS.	Miranda	" TURNER.
Stephano	" HARWOOD.	Dorinda	" DARLEY.

John Kemble's melo-drama of "Lodoiska," with the music of Storace, was brought out for Twaits's benefit on the 13th, and long retained great popularity: *Prince Lupanski*, Mr. Tyler; *Verbel*, Mr. Twaits; *Count Floreski*, Mr. Darley; *Kera Khan*, Mr. Robertson; *Baron Lorrinski*, Mr. Green; *Khor*, Mr. Dykes; *Adolphus*, Mr. Claude; *Lodoiska*, Mrs. Darley.

The last new piece of the season was produced for Harwood's benefit on the 15th, making in all thirteen, exclusive of pantomimes. It was written by Kenney, and entitled "Ella Rosenberg," and is one of the best melo-dramas ever put on the stage. Its original cast was as follows: *The Elector*, Mr. Tyler; *Rosenberg*, Mr. Green; *Col. Mountfort*, Mr. Robertson; *Storm*, Mr. Harwood; *Flutterman*, Mr. Twaits; *Ella*, Mrs. Darley; *Christine*, Mrs. Twaits; *Mrs. Flutterman*, Mrs. Simpson.

July 1st, little Miss Martin, the orphan daughter of John E. Martin, was allowed a benefit, on which occasion Mrs. Lipman (being simply announced as a lady from Europe) made her first appearance in America, as *Lady Contest*, in the "Wedding-Day," with well-merited success. Of her personal history nothing is known. She ranked with the best performers in high comedy, and played during the whole of the next season,

at the end of which she engaged for the Charleston Theatre, and is never again heard of in New York.

The season closed on the 4th of July, with "Lodoiska" and "Glory of Columbia."

VAUXHALL GARDEN THEATRE was opened on the 11th by Mr. Delacroix, with Greene, Barrett, Mills, Rutherford, Doyle, Ringwood, Spear, Sanford, Master G. Barrett, Mrs. Barrett, Mrs. Woodham, Mrs. Mills, Mrs. Cunningham, Miss Dellinger, and Miss Delamater, in his company.

Mr. Mills was a good comedian, well known at Boston and Philadelphia. His wife had some repute in singing characters, and was a respectable walking-lady.

Mrs. Woodham was a great favorite in romps and similar parts at Philadelphia. She was afterward connected with the Boston Theatre, and married a gentleman of that city named Moore.

The performances at Vauxhall were brought to an abrupt conclusion by the conflagration of the buildings, on the 30th of August.

At this establishment, this season, Mr. Barrett, Sr., made his last appearance in New York.

Returning to the PARK, the name of Stephen Price, so well known in theatrical annals, occurs in connection with its management, this season, for the first time. He purchased of Mr. Cooper an interest in the establishment, and subsequently became its sole lessee, continuing a principal director of its affairs for a period of thirty-two years, during a portion of the time in conjunction with Mr. E. Simpson. Mr. Price was a man of great perseverance and energy of character, strict and severe, though honorable in his dealings, and for a long period displayed good taste, judgment, and liberality in all his dramatic arrangements. A long residence abroad, during which he was for a time manager of Drury Lane Theatre, London, gave him great facilities for the engagement of distinguished talent, and through him many of the most eminent British artists were introduced to the American public. In fact, he had the entire monopoly of traveling

"Stars," and only through him for several years could managers in other American cities obtain their services, and by this means he added greatly to the profits of his business, which in a short time yielded him an independent fortune. But "easy won, easy gone," is an old adage, and from his habits of life it is probable that his pecuniary circumstances were far from easy during the last years of his existence. For a period he and Mr. Cooper occupied two adjoining houses (afterward thrown into one and called the Carlton House), on the corner of Broadway and Leonard Street. Here they lived in a style of the most sumptuous elegance, entertaining their friends beyond the bounds of *true* hospitality, and attracting around them all who were fond of the wine, wit, and jovial companionship of two good fellows like themselves; and at that time life presented no other prospect to them than a perpetual holiday. Between Stephen Price and Thomas A. Cooper the foolish bet was made, as recorded by Clapp, in his "Record of the Boston Stage," as to which could pull the longest wisp of straw from a load passing at the time. The former staked a thousand dollars against the net proceeds of Cooper's next benefit, and had the satisfaction of winning twelve hundred dollars from his friend, who, on paying, remarked that he had only lost two hours' acting. Such recklessness could end only in one way, and to Cooper, especially, that end was most mortifying and distressing.

During the last years of Mr. Price's management, owing to the powerful rivalry of Mr. Wallack at the National Opera House, the Park Theatre declined greatly in popularity, and being himself absent, he could not understand the necessity of new outlays to keep the attraction with the old house; he seemed to think that the mere *prestige* of its name would be sufficient to sustain it against all opposition, and is understood to have thwarted or prevented all plans of Mr. Simpson for improving the style of getting up its pieces, or engaging a better class of stock actors to sustain them. He finally returned to this country for the purpose of personally superintending the business of the theatre, but was soon after seized

with a mortal sickness, which terminated his life on the 20th of January, 1840. He belonged to a family well known in New York, and was brother to William M. Price, long a conspicuous politician, and at one time United States Attorney for this district.

The theatre opened on the 9th of September, 1808, with the "School of Reform," in which Mr. Hogg, whose re-engagement gave great satisfaction, made his first appearance in two years in his favorite character of *Tyke*. The afterpiece was the "Padlock"—Mr. Darley playing *Leander*; Mr. Tyler, *Diego*; Mr. Twaits, *Mungo*; Mrs. Darley, *Leonora*; and Mrs. Oldmixon, *Ursula*.

The company was substantially the same as on the previous season. Weakened by the loss of Mr. and Mrs. Claude, Mr. Green, Mr. Comer, Mr. Dykes, Mrs. Turner, and Mrs. Simpson, its strength was repaired by the addition of Mr. and Mrs. Hogg, Mr. Rutherford, Mr. Huntington, and Mrs. Lipman, who made her second appearance in New York, and the first this season, on the 14th of September, in the "School for Scandal," with the following magnificent cast, which would not lose by a comparison with any that our city theatres could now put forth:

Sir Peter Teazle . . .	Mr. TWAITS.	Moses	Mr. HOGG.
Sir Oliver Surface . .	" TYLER.	Rowley	" HUNTINGTON.
Joseph Surface . . .	" RUTHERFORD.	Trip	" ROBERTSON.
Charles Surface . . .	" COOPER.	Lady Teazle . . .	Mrs. LIPMAN.
Sir Benj. Backbite . .	" DARLEY.	Lady Sneerwell . .	" TWAITS.
Crabtree	" HARWOOD.	Mrs. Candour . . .	" OLDMIXON.
Careless	" SHAPTER.	Maria	Mrs. DELLINGER.

Mrs. Lipman deepened the favorable impression she had made at the close of the last season, and the excellent acting of Mrs. Twaits redeemed the character of *Lady Sneerwell* from its usual insipidity.

On the 23d, Mrs. Hogg's re-appearance as *Mrs. Malaprop*, after two years' absence, was warmly greeted by her numerous friends.

On the 19th of October, Kenney's fine comedy of the "World" was produced, with a most gratifying success:

Cheviot	Mr. COOPER.	Wellworth	Mr. DOYLE.
Echo	" TWAITS.	Williams	" LINDSLEY.
Withers	" TYLER.	Vellum	" HUNTINGTON.
Index	" HARWOOD.	Margin	" SHAPTER.
Dauntless	" ROBERTSON.	Lady Bloomfield .	Mrs. DARLEY.
Leiter	" DARLEY.	Mrs. Barclay . . .	" TWAITS.
Social	" RUTHERFORD.	Elinor Barclay . .	" LIPMAN.

Mr. West, a favorite comedian of Charleston, appeared on the 7th of November as *Tollerton*, in "Love Laughs at Locksmiths;" and again on the 11th, as *Snarl* in the "Village Lawyer."

On the 9th, Reynolds' comedy called "Begone, Dull Care," was first played, but never attained great popularity. Its cast was as follows:

Sir Arthur St. Albyn	Mr. TYLER.	Trusty	Mr. HUNTINGTON.
Algernon St. Albyn	" ROBERTSON.	Geoffrey	" RUTHERFORD.
Modern	" TWAITES.	Legis	" DOYLE.
Danvers	" DARLEY.	Selina	Mrs. TWAITES.
Lord Blushdale	" HARWOOD.	Cecily	" LIPMAN.
Solace	" HOGG.	Deborah	" HOGG.

Mr. Burton very improperly applied the title of this comedy to Morton's "School for Grown Children," on its revival at his house in 1849.

The first performance of the tragedy of "Adelgitha, or the Fruits of a Single Error," by far the best of all Monk Lewis's dramatic productions, took place on the 14th, with the annexed cast:

Guiscard	Mr. COOPER.	Rainulf	Mr. LINDSLEY.
Lothair	" R. BERTSON.	Adelgitha	Mrs. TWAITES.
Michael Ducas	" RUTHERFORD.	Imma	" DARLEY.
Herectus	" DOYLE.	Abbers	" HOGG.
Julian	" HUNTINGTON.	Claudia	Miss WHITE.

Its success was perfect, being admirably acted, and its merit so great that it was frequently performed for many years.

"Plot and Counterplot," an amusing farce by Charles Kemble, was brought out on the 18th, with great applause, its characters thus distributed:

Don Hernandez	Mr. HARWOOD.	Ildore	Mr. HUNTINGTON.
Don Gaspard	" HOGG.	Petrillo	" RUTHERFORD.
Don Leon	" DARLEY.	Lorenza	Miss DELLINGER.
Don Fernando	" ROBERTSON.	Juana	Mrs. OLDMIXON.
Fabian	" TWAITES.	Beatrice	" HOGG.

The touching drama of the "Blind Boy," which is still a favorite afterpiece, was produced for the first time on the 7th of December, and was eminently successful.

Mr. Tyler played *Stanislaus*; Mr. Robertson, *Rodolph*; Mr. Twaits, *Kalig*; Mr. Rutherford, *Oberto*; Mrs. Lipman, *Edmond*; and Mrs. Twaits, *Elvina*.

On the 19th of December, the *début* in New York of Mrs. Stanley was announced in the characters of *Lady Townly* and *Roxalana*. This lady, whose maiden name was Wattle, mar-

ried in 1790 the Hon. Thomas Twistleton, second son of Lord Say and Sele, and in conjunction with him received great applause in the private performance of plays, then in high vogue as an amusement with the nobility and gentry of England. The first public appearance of Mrs. Twistleton was at Gloucester, for the benefit of Mr. Holman, when she personated *Belvidera* with such success that she was immediately engaged at Covent Garden for six nights, where she attracted very full and fashionable houses. Her husband was also announced at the same establishment, but was dissuaded from appearing, and a difference soon after occurring between them, they separated by mutual consent, he taking orders in the ministry, and she following the histrionic profession under the assumed name of Stanley. She was brought to this country by Bernard for the Boston Theatre, where she was very favorably received, and afterward played in Philadelphia with similar success. In New York she played four or five times, and though possessing a handsome person, a fine, intelligent countenance and pleasing manners, did not prove attractive. She died soon after at Burlington, Vt.

On the 4th of January, 1809, an Indian pantomime, called "Harlequin Panattahah, or the Genii of the Algonquins," in which the whole company did service, was brought out; but, as usual at that season of the year, the audiences were so small that it was deemed advisable to close the theatre, and it was not re-opened until Washington's birthday, February 22d (then always celebrated with enthusiasm), when "Gustavus Vasa" and the Indian pantomime were performed.

On the 24th, Master Payne, afterward designated the young American Roscius, made his first appearance on a public stage in the character of *Young Norval*, with triumphant success. His *début* was followed by his appearance as *Zaphna*, in "Mahomet," which he played three times; *Oclavian*; *Achmet*, in "Barbarossa;" *Tancred*; and *Romeo*, for his benefit, on the 15th of March, all of which he represented with the skill of a finished artist, combined with the freshness, simplicity and impulsiveness of youth. Born in this

city, on the 9th of June, 1792, John Howard Payne, when very young, had removed with his parents to Boston, where he first acquired a taste for theatrical representations, and where he often appeared with his young friends in private performances. He was afterward placed in a store in New York, but wearying of the situation, and pining for public applause, when nearly seventeen years of age, with the advantage of a neat though rather small figure, and a handsome countenance, beaming with intelligence, with the consent of his father he entered the profession, of which he was immediately recognized as one of the brightest ornaments.

After visiting Boston, where he played an engagement with the same distinguished approbation, he returned to this city, opening on the 17th of May with *Young Norval*, and playing subsequently *Lord Hastings*, *Frederick*, in "Lovers' Vows," *Rolla*, *Edgar*, and *Hamlet*. After acting with the greatest applause in all the American theatres, he visited Europe, and made a successful *début* at Drury Lane, on the 4th of June, 1813, in the character of *Norval*. He afterward played in the provincial theatres, and though always attractive, soon became so absorbed in literary pursuits that he abandoned the stage, devoting his talents (and he held a most graceful and eloquent pen) to critical essays on the Drama, and the composition of dramatic pieces, many of the latter being original, though some were compilations, or adaptations, from the French, and among them, still holding possession of the stage, are the tragedy of "Brutus," the melo-drama of "Therese," the domestic opera "Clari," with its beautiful and touching song of "Home, Sweet Home," "Charles the Second," "Two Galley Slaves," "'Twas I," "Peter Smink," "Love in Humble Life," &c.

After a long residence in London and Paris, he returned to this country in 1832, being received with the warmest demonstrations of respect and regard, and on the 29th of November in that year, the first complimentary benefit given by the citizens of New York took place at the Park Theatre in his

honor. The admission to the boxes and pit on that occasion was five dollars, and to the gallery one dollar.

Disappointed in his efforts to establish a periodical which he had projected on a scale of great expensiveness, and probably afflicted with the usual accompaniment of genius, carelessness for the morrow, Mr. Payne is reported to have suffered uncomplainingly many of the ills of poverty, until he was appointed, by Mr. Tyler, Consul to Tunis, in 1841, where he officiated with credit to himself and country. Recalled by Mr. Polk, he was again appointed under President Taylor's administration, and, after a brief illness, died at his post, on the 10th of April, 1852. Although his later years did not fulfill the promise of his youth, his buoyancy of manner, his rich and varied stock of information, his brilliant wit, and general amiability and good nature, made him the most agreeable of companions. His criticism evinced the nicest taste and judgment, and his ordinary conversation was not only faultless, but perfectly fascinating. His death was a source of deep sorrow to many warmly attached friends and relatives, most of whom occupy a high station in society.

The beautiful musical romance of the "Forty Thieves," the combined production of four authors, the outline having been sketched by Sheridan from the tale in the Arabian Nights, the dialogue written by his brother-in-law, Ward, the music composed by Kelly, and the whole revised by Colman, was first put upon the stage of New York on the 20th of March. Cast as follows: *Ali Baba*, Harwood; *Cassim Baba*, Huntington; *Ganem*, Darley; *Mustapha*, Twaits; *Hussarac*, Robertson; *Abdallah*, Rutherford; *Selim*, Lindsley; *Orco-brand*, Doyle; *Princess Zelie*, Miss White; *Morgiana*, Mrs. Darley; *Cogia*, Oldmixon; *Zaide*, Hogg; *Ardinelle*, Twaits; *Gossamer*, Miss Dellinger. Its success was triumphant, and it remains a favorite holiday piece to this day.

On the 27th, another of Tobin's comedies was produced, called the "School for Authors," with the following cast: *Diaper*, Mr. Harwood; *Cleveland*, Robertson; *Wormwood*, Rutherford; *Jeffrey*, Hogg; *Frank*, Twaits; *William*, Doyle;

Jane Diaper, Mrs. Darley; *Susan*, Mrs. Lipman. It was not as successful as it had been in Europe.

On the 5th of May, Arnold's comedy of "*Man and Wife*" was first played. Its cast will prove the excellence of its representation, which, with one exception, was perfect, Mr. Rutherford being out of his element as *Sir Willoughby Worrett*. *Lord Austencourt*, Mr. Darley; *Sir R. Austencourt*, Doyle; *Charles Austencourt*, Cooper; *Sir W. Worrett*, Rutherford; *Faulkner*, Robertson; *Cornelius O'Dedimus*, Harwood; *Ponder*, Twaits; *William*, Lindsley; *Lady Worrett*, Mrs. Oldmixon; *Helen Worrett*, Mrs. Darley; *Fanny*, Mrs. Twaits; *Tiffany*, Miss Dellinger.

May 26th, Mr. Twaits played *King Lear*, with Master Payne's *Edgar*, and on the 3d of June, took his benefit with the following bill:

Every One has his Fault;

Lord Norland . . .	Mr. TYLER.	Lady Elinor . . .	Mrs. TWAITS.
Sir Robert Ramble . . .	" TWAITS.	Mrs. Placid . . .	" OLDMIXON.
Solus . . .	" HOGG.	Miss Splinster . . .	" HOGG.
Harmony . . .	" HARWOOD.	Miss Wooburn . . .	" DARLEY.

and,

The Turnpike Gate.

Crack . . .	Mr. TWAITS.	Robert Maythorn . . .	Mr. HOGG.
Harry Blunt . . .	" DARLEY.	Peggy . . .	Mrs. OLDMIXON.
Joe Standfast . . .	" HARWOOD.	Mary . . .	Miss DELLINGER.

On the 9th of June, Hugh Kelly's once highly popular comedy of "*False Delicacy*" was first played here with considerable success, for Mr. Tyler's benefit, cast as follows:

Col. Rivers . . .	Mr. TYLER.	Lady Betty Lambkin . . .	Mrs. LIPMAN.
Cecil . . .	" HARWOOD.	Mrs. Harley . . .	" OLDMIXON.
Sir Harry Newburg . . .	" DARLEY.	Miss Marchmont . . .	" DARLEY.
Lord Winworth . . .	" RUTHERFORD.	Miss Rivers . . .	" TWAITS.
Sidney . . .	" ROBERTSON.	Sally . . .	Miss WHITE.

On the 14th of June, Mrs. Lipman produced for her benefit J. N. Barker's musical drama, entitled the "*Indian Princess*," founded on the story of Pocahontas, with the following cast: *Lord De-la-war*, Mr. Tyler; *Capt. Smith*, Rutherford; *Rolfe*, Robertson; *Percy*, Huntington; *Waller*, Darley; *Larry*, Harwood; *Robin*, Hogg; *Powhatan*, Shapter; *Miami*, Twaits; *Pocahontas*, Mrs. Lipman; *Geraldine*, Mrs. Twaits; *Alice*, Mrs. Oldmixon; *Kate*, Miss Dellinger; *Nina*, White.

Mr. Barker, a resident of Philadelphia, was one of the earliest and best of American dramatic authors, and this piece, though not his first effort, was the first that had been pre-

sented to the New York public, and notwithstanding the lateness of the season, met with a very gratifying success.

Two excellent comedies, entitled "Tears and Smiles" and "How to Try a Lover," are the productions of his pen. "Marmion" was dramatized by him from Scott's poem, and had an extraordinary run, both in Philadelphia and New York. He wrote several other meritorious pieces, including "Superstition," a remarkably fine tragic play, represented with the greatest applause in Philadelphia, and deserving a better fate than the oblivion in which it is now buried.

On the 21st of June, a play by Mrs. Ellis, called the "Duke of Buckingham," being the last new piece of the season, and never before performed, was brought out only to be condemned. It was thus cast:

Buckingham	Mr. ROBERTSON.	Sir Ralph	Mr. DOYLE.
Egbert	" DARLEY.	Theodore	Mrs. LIPMAN.
Vincent	" RUTHERFORD.	Duchess	" TWAITS.
Felton	" TWAITS.	Selina	" DARLEY.
Ghost of Villiers	" TYLER.	Clara	" DELLINGER.

The season terminated, as usual, on the 4th of July, with "George Barnwell" and the "Forty Thieves," and with it terminated the theatrical career of the favorite comedian Harwood, who died, as before mentioned, early in the ensuing fall, in the full meridian of his powers, leaving for many years a vacancy that none were adequate to fill.





CHAPTER XX.

Park Theatre, 1809-10.

THE New York Theatre was re-opened by Messrs. Cooper and Price, (Mr. Twaits being the acting manager) September 6th, 1809, with the tragedy of the "Castle Spectre," Mr. Young making his first appearance in three years as *Earl Osmond*; and Mr. and Mrs. Poe, who had formerly played at Vauxhall, their first appearance at this establishment as *Hassan* and *Angela*. The afterpiece was the "Romp," *Capt. Slightly* by Mr. Poe; *Wally Cockney*, Twaits; *Priscilla Tomboy*, Mrs. Poe.

Mr. Young had changed but little during his absence, and Mr. Poe soon sunk into insignificance, but his wife proved to be a pleasing and acceptable actress.

Mr. Cooper made his first appearance on the 8th, as *Rolla*, supported by Mr. Young as *Pizarro*; Mr. Robertson as *Alonzo*; Mrs. Poe, *Cora*; and Mrs. Twaits, *Elvira*. The rustic opera of "Rosina" followed—*Belville*, by Mr. Tyler; *Capt. Belville*, Mr. Poe; *William*, Mr. Twaits; *Rosina*, Mrs. Poe; *Phæbe*, Mrs. Oldmixon.

On the 11th, the beautiful Mrs. Young re-appeared as *Cowslip*, but her abilities were not well suited to the part.

"Is He a Prince?" a farce by Prince Hoare, was produced on the 13th, with the following cast:

Baron Crackenburt . . .	Mr. DOYLE.	Moritz	Mr. ROBERTSON.
Count Rosenblum . . .	" YOUNG.	Frantz	" LINDSLEY.
Bluffberg	" TWAITTS.	Caroline	Mrs. YOUNG.
Lindorf	" POE.	Mrs. Crackenburt . .	" OLDMIXON.

On the 15th, Mr. Foster, a brother of Mrs. Young, made his

first appearance as *Ganem*, in the "Forty Thieves," but never attained a high station on the boards.

A farce, entitled "Princess or No Princess," was brought out on the 27th, and repeated several times, cast as follows: *Almorah*, Mr. Poe; *Oswald*, Robertson; *Zavolano*, Young; *Kasil*, Doyle; *Stork*, Lindsley; *Basil*, Tyler; *Andrew*, Twaits; *Elizene*, Mrs. Poe; *Ulrica*, Mrs. Twaits; *Gertrude*, Mrs. Hogg.

Mrs. Inchbald's comedy, entitled "To Marry or Not to Marry," was introduced to the American stage on the 5th of October, with the following distribution of parts:

Lord Danberry	Mr. TWAITS.	Amos	Mr. POE.
Sir Oswin Mortland . .	" COOPER.	Hester	Mrs. YOUNG.
Lavensforth	" ROBERTSON.	Lady Susan Courtly .	" OLDMIXON.
Willowear	" YOUNG.	Mrs. Sarah Mortland	" HOGG.

Mr. Young possessed few requisites for the character of *Willowear*, but his wife was a very charming representative of the artless and unsophisticated *Hester*.

"Grieving's a Folly," a comedy by Richard Leigh, was produced on the 18th, and met with considerable success.

Herbert	Mr. YOUNG.	Joe Thresher	Mr. ROBERTSON.
Sir O. Cypress	" DOYLE.	O'Herronan	" TYLER.
Capt. Cypress	" P. E.	Woodburn	" HALLAM, JR.
Belford	" ANDERSON.	Mrs. Mordent	Mrs. TWAITS.
Sedley	" FOSTER.	Ellen	" YOUNG.
Grape	" TWAITS.	Susan	Miss WHITE.

The name of Mr. Anderson is noticed for the first time in the above piece.

On the 23d of October, the "Gamester" was announced, with Mr. Cooper as *Beverly*; Mr. Collins (his first appearance in New York) as *Lewson*; and *Mrs. Beverly*, by Mrs. Mason, her first appearance in America. The *débutants* were not very successful, Mr. Collins' talents being better adapted to the lower comic walks of the drama, and he seldom appeared again out of that line, save in the choleric and testy old gentleman. He was in after years well known at the West.

Mrs. Mason appeared to be laboring under indisposition, and gave little evidence of the ability which afterward rendered her an eminent favorite. Her second appearance was announced as *Beatrice*, for the 25th, but she was too ill to perform, and on that evening Mr. Edmund Simpson made his first appearance on the American stage, with merited success, in the character of *Harry Dornton*, in the substituted

comedy of the "Road to Ruin." This excellent man and spirited manager, so long and favorably known to all players and play-goers, was born in the year 1784, and though educated for a mercantile life, was not able to resist the fascination of the stage, having engaged in that amusement so dangerous to those who have other and more settled pursuits in view—the private theatre. He made his first public appearance at Towcester, England, in May, 1806, as *Baron Steinfort*, in the "Stranger;" and having a new blue coat and white breeches, was selected to play all the "walking gentlemen," and so captivated the heart of a milliner of good repute and business in that town, that she made him proposals which he was ungracious enough to decline.

At this time he had a good face and figure, and played the dashing young fellows of comedy—scamps and spendthrifts—the heroes of melo-drama, and many juvenile tragic characters with general approbation. In 1810, he became an assistant in the management, and subsequently the partner of Mr. Price. In 1820, he married and took from the stage the young and amiable Miss Jones, with whom he enjoyed in the highest degree all the purest pleasures of a domestic life, unlike many of his professional brethren, retaining an unblemished reputation for purity of morals, as well as for integrity of purpose, and the most thorough honesty and honor in all his business relations.

About the year 1833, Mr. Simpson retired from the boards of the theatre, confining himself solely to the duties of management, occasionally appearing in one of his old characters on his benefit nights, which were always crowded by his friends, for few men numbered more or warmer ones.

On the death of Mr. Price, in 1840, Mr. Simpson was supposed to have become the sole lessee of the theatre, though his name did not appear in the heading of its bills, the announcements being usually issued as from "the management."

The terrible revulsion in the value of real estate which followed the almost universal bankruptcy of 1837-'38, gave

a fatal blow to the private fortune of Mr. Simpson, who was deeply involved in land speculations, and the unexpected failure of Vestris and her husband, of whom great anticipations had been formed, gave a downward tendency to the destiny of the theatre from which it never recovered.

From this period, with an occasional spasmodic exception, every effort, however apparently judicious, seemed attended with ill success; lectures became the rage, and continued courses were delivered nightly by the most brilliant and eminent men in the country, while the unceasing efforts of fashionable *cliques* to establish the Italian opera caused the theatre to be neglected, and attractions that would once have commanded overflowing houses were now presented to bare walls and empty benches. Again, though the rent paid for the building was enormous, the proprietors could rarely be persuaded to allow a cent even for its external embellishment, so that its appearance rather repulsed than attracted strangers; and in its last days, owing to the entire removal of the old residents of the neighborhood, it was too remote from the centre of population to make it the accustomed lounge of those who had once been seen almost nightly within its walls. The end was utter ruin.

June 5th, 1848, was the last night of the management of Mr. Simpson, who, in conclusion, issued the following card: "Mr. Simpson, in retiring from the management of the Park Theatre, which, as stage and acting manager, he has held for thirty-eight years, returns his thanks to his friends and the public for their generous support during that long period." Only ten performers of all who had prospered under his fostering care were left to assist on the last night, and these were Messrs. Barry, Bass, Grattan, S. Pearson, Povey, Mrs. Barry, Mrs. E. Knight, Mrs. Dyott, Miss Kate Horn and Miss Flynn. Alas! for this the end of all his greatness. He resigned the lease of the theatre into the hands of Mr. Hamblin, on the condition of a life annuity—fifteen hundred dollars, if our memory is correct; but grief and mortification at the total wreck of his fortunes, worked bitterly on his feelings, and with a dejected

spirit and a broken heart, he lingered but a short time in this troublous world after the completion of this arrangement, dying on the 31st of July, in the same year, at the age of 64.

The benevolent feelings of personal and professional friends were immediately aroused, and though, from various obstacles, action seemed deferred and tardy, yet his widow and family finally had no cause of complaint for the want of efforts made for their relief. Under the direction of an influential committee, with the gratuitous aid of the performers, an entertainment for that purpose was given at the Park (then managed by Mr. Hamblin), on the 7th of December, 1848, of which we insert the entire bill to show the forgetfulness of self evinced by the volunteers, and their willingness to assume any character to insure the best result, there being no less than five gentlemen in the cast who had played, and might justly have laid claim to the principal character of the play.

THE SCHOOL FOR SCANDAL—*Sir Peter*, Mr. Placide; *Sir Oliver*, Burton; *Joseph*, Barry; *Charles*, G. Barrett; *Crabtree*, Blake; *Sir Benjamin*, Richings; *Careless*, Walcot; *Sir Harry*, H. Hunt; *Rowley*, Stafford; *Moses*, Povey; *Snake*, Morehouse; *Trip*, Dawson; *Lady Teazle*, Mrs. Shaw; *Lady Sneerwell*, Mrs. Gilbert; *Mrs. Candour*, Mrs. Winstanley; *Maria*, Miss Mary Taylor.

Cavatina, from Ernani, Signorina Truffi.

Pas de deux—Mons. and Mad. Monplaisir.

Comic Song—"Debating Society"—W. B. Chapman.

Trio—Truffi, Signori Benedetti and Rossi, with violin *obbligato*, Mast. Giovanni Sconcia.

On the 8th, Mr. Macready read the tragedy of "Hamlet," at the Stuyvesant Institute, for the same benevolent object. On the 14th, at the Olympic, Mr. Mitchell gave a night, assisted by Messrs. Holland, Nickinson, Arnold, Conover, Reynolds, Miss Clarke, Miss Gannon, Miss M. Phillips, Miss Roberts, Miss Partington, &c. Mr. Chanfrau, at the National, followed on the 21st, playing his great character of *Mose*, and supported by J. R. Scott, R. J. Jones, Tilton, Pardey, Herbert, Dawes,

Seymour, T. G. Booth, Miss E. Mestayer, Mrs. Woodward, Miss Gordon, Mrs. G. Chapman and others.

Burton, on the 5th of March ensuing, also contributed a night, with Mrs. Vernon, Miss Caroline Chapman, Mrs. A. Knight, Mr. and Mrs. Brougham, Geo. Jordan, T. Johnson, Raymond, &c. Mr. Fry, at the Astor Opera House, had also given a grand musical entertainment on the 11th of January, aided by the talents of Mesdames Laborde, Truffi and Amalia Patti, with Signori Benedetti, Rossi, Patti and Monsieur Laborde.

Their various results we have now forgotten, but we cannot doubt that their united contributions were as substantial as their motives were praiseworthy.

The second appearance of Mrs. Mason on the 27th of October, as *Widow Cheerly*, in the "Soldier's Daughter," to the *Frank Heartall* of Mr. Simpson, did away with the disagreeable impression left by her *Mrs. Beverly*, and her great spirit, liveliness and humor soon established her as the first actress of her time in high and dashing comedy. *Juliana*, *Catharine*, *Violante*, *Lady Town/y*, *Mrs. Oakley* and *Mrs. Sullen* had had no representative worthy to be compared with her since the departure of Mrs. Johnson; and in *Lady Teazle*, the best critics for many years allowed that she entirely eclipsed all rivalry. Mrs. Mason played for two seasons at the Park, and was then engaged for Philadelphia—married Mr. Entwistle in 1816, and resumed her old situation at the Park, with undiminished success, during the seasons of 1818-'19 and 1821-'22. From 1825 to 1828 she was one of the main attractions of the Chatham Garden Theatre, about which time, being again a widow, she contracted a marriage with a Mr. Croke, with whom she afterward played in the Southern theatres. She died at New Orleans, in 1835.

To give a just idea of this lady's merit, we copy the remarks of an eminent critic on her *Widow Cheerly*: "The polished manners and elegant deportment of the woman of fashion were, in Mrs. Mason's *Widow*, blended with the bewitching sportiveness and undefinable fascination of high

comedy. Throughout the whole of her performance there was nothing that approximated vulgarity, nothing coarse, nothing forced, nothing studied, nothing which the most fastidious taste would wish otherwise, but all was of that refined, polished, yet natural and pungent quality of humor, that skillfully attenuated pleasantry, which casts a mild sunshine over the heart, filling it with pure enjoyment, which rather exhilarates the spirits than provokes laughter, and imparts sensations of an order much superior to those of mere side-shaking merriment. Mrs. Mason's merit is of that sterling kind, the value of which all capacities and conditions are capable of perceiving and must admire, and her humor is distinguished by ease and elegance, no less than by spirit and vivacity."

Although anxious to acquire distinction in tragedy, she fell in that line far short of her excellence as a *comedienn*e.

"De Montfort," which has never yet met with the success it deserves, was brought out on the 8th of November, with the annexed cast:

De Montfort	Mr. COOPER.	Jerome	Mr. COLLINS.
Renzvelt	" YOUNG.	Jane de Montfort .	Mrs. TWAITS.
Count Friberg . . .	" ROBERTSON.	Countess Friberg .	" YOUNG.

"Yes or No," a little farce by Pocock, was first played on the 20th, as follows:

Sir B. Oldstyle . . .	Mr. COLLINS.	Drab	Mr. TYLER.
Charles Fervor . . .	" SIMPSON.	Corporal Barrel . .	" TWAITS.
Wm. Seagrave	" ROBINSON.	Penelope Snap . . .	Mrs. HOGG.
Obadiah Broadbrim .	" DOYLE.	Patty	" YOUNG.

The first representation of Dimond's "Foundling of the Forest," on the 27th, was attended with great success.

Count de Valmont . .	Mr. YOUNG.	Sanguine	Mr. HALLAM, Jr.
Baron Longueville . .	" DOYLE.	Lenoir	" LINDSLEY.
Florian	" SIMPSON.	Eugenia	Mrs. MASON.
Bertrand	" ROBERTSON.	Geraldine	" YOUNG.
L'Eclair	" TWAITS.	Rosabella	" POE.
Gaspard	" COLLINS.	Monica	" HOGG.

"Venoni," a drama by M. Lewis, followed on the 6th of December, was played a few nights, and has now long been forgotten.

Venoni	Mr. SIMPSON.	Benedetto	Mr. TWAITS.
Viceroy	" YOUNG.	Hortensia	Mrs. TWAITS.
Lodovico	" TYLER.	Veronica	" HOGG.
Celestino	" ROBERTSON.	Josepha	" YOUNG.
Michael	" DOYLE.	Teresa	" POE.
Jeronymo	" COLLINS.	Sister Lucia	" OLDMIXON.

On the 11th, Mr. Morrell, a gentleman of this city, made his

début as *Rolla*, and on the 20th, appeared as *Octavian*. Some time after he re-appeared in characters many degrees lower.

Colman's comedy of the "Africans" was first played on the 1st of January, 1810, when Twaits made a great hit in the character of *Henry Augustus Mugg*. The following are its characters:

Farelho	Mr. TYLER.	Henry A. Mugg . . .	Mr. TWAITS.
Torribal	" YOUNG.	Fetterwell	" HALLAM, Jr.
Madiboo	" SIMPSON.	Marrowbone	" LINDSLEY.
Belico	" ROBERTSON.	Darina	Mrs. TWAITS.
Demba Lega	" DOYLE.	Berissa	" YOUNG.
Daucan	" COLLINS.	Sutta	" OLDMIXON.

On the 15th, the entertainments were brought to a close, and a recess of several weeks ensued, commencing again with "Gustavus Vasa" and the "Africans," on the 22d of February.

Master Payne commenced an engagement on the 5th of March as *Rolla*, and played *Zaphna* for his benefit on the 12th, when was also brought out Allingham's sprightly little comedy entitled "Who Wins, or the Widow's Choice," with the following cast: *Extempore*, Mr. Twaits; *Caper*, Mr. Simpson; *Friendly*, Mr. Anderson; *Mole*, Mr. Robertson; *Trust*, Mr. Lindsley; *Widow Bellair*, Mrs. Poe. On the 14th, the following bill was announced:

The West Indian.

Belcour	(his first appearance in America)	Mr. DWYER.	
Stockwell	Mr. TYLER.	Fulmer	Mr. COLLINS.
Major O'Flaherty . .	" DOYLE.	Lady Rusport . . .	Mrs. OLDMIXON.
Captain Dudley . . .	" ROBERTSON.	Charlotte Rusport .	" MASON.
Charles Dudley . . .	" YOUNG.	Louisa Dudley . . .	" YOUNG.
Varland	" TWAITS.	Mrs. Fulmer	" HOGG.

Mr. Dwyer was the son of an Irish gentleman, who intended him for the practice of the law; but becoming disgusted with that profession, he made his *début*, contrary to the wishes of his friends, at the age of seventeen, at the Theatre Royal, Dublin, with a success that confirmed him in his predilection for the stage; and after playing in various provincial theatres, made his first appearance on the boards of Drury Lane, May 1st, 1802, as *Belcour*, receiving the approbation of the audience so unequivocally, that he was immediately installed as the light comedian of the theatre, a situation that he held for three consecutive years, and threw up in consequence of the introduction, on that stage, of Mr. Elliston, who occasionally trenched on his peculiar line of business, an indignity that

Mr. Dwyer was too spirited to brook. Arriving in this country in 1810, he made his *début*, as above, with triumphant success—a success that in *Belcour* was richly deserved. He had a very handsome face and person, a frank and manly expression of countenance, the most polished address, a fine voice, an inexhaustible fund of animal spirits, and in light, dashing comedy was, at times, almost faultless. Yet he was frequently careless and inattentive to his duties, lacked study, and his conception of character wanted that nice discrimination which seizes upon the minutest points, and renders seeming incongruities one harmonious whole. Though he maintained his popularity for several years, playing at intervals, in this city, until 1827, he lived to find himself neglected and almost totally forgotten, when, after a lapse of twelve years, he appeared on the boards of the National Opera House, as *Falstaff*, May 30th, 1839, being his last attempt at acting. About that time, he gave one or two public readings and lectures on elocution, and is supposed to have died in New York shortly after.

During his first engagement at the Park, he also appeared as *Gossamer*, *Goldfinch*, *Ranger*, *Archer*, *Octavian*, *Capt. Absolute*, *Rover*, *Vapid*, *Tangent*, *Mercutio*, *Michael Perez*, &c.

Reynolds' musical play, the "Exile of Siberia," with the charming melodies of Mazzinghi, was brought out with great success on the 27th of April.

Daraa	Mr. SIMPSON.	Servitz	Mr. TWAITS.
Count Ulric	" ROBERTSON.	Empress Elizabeth	Mrs. YOUNG.
Governor	" TYLER.	Sedona	" OLEMIXON.
Baron Altradoff	" YOUNG.	Alexina	" MASON.
Patriarch	" HALLAM, Jr.	Catharine	" POE.

Sir James Bland Burges' play of "Riches," adapted to the modern stage from Massinger's "City Madam," was played on the 16th of May, and repeated a few times. Though possessing great merit in many points, the character of its hero is so repulsive that it has never become a favorite acting play. It was thus performed:

Luke	Mr. SIMPSON.	Heartwell	Mr. ROBERTSON.
Sir John Traffic	" TYLER.	Lady Traffic	Mrs. MASON.
Sir Maurice Lacy	" DOYLE.	Maria	" YOUNG.
Edward Lacy	" YOUNG.	Eliza	" POE.

Mrs. Mason produced for her benefit on the 13th of June, Reynolds' drama of the "Free Knights," with the following cast:

Prince Palatine . . .	Mr. COLLINS.	Zastrow	Mr. DOYLE.
Ravensburg	" SIMPSON.	Christopher	" TWAITS.
Baron Ravensburg . .	" TYLER.	Countess Roland . .	Mrs. OLDMIXON.
Count Roland	" HALLAM, Jr.	Agnes	" MASON.
Abbott	" ROBERTSON.	Ulrica	" POE.

It was not as successful as many of his other pieces.

Mrs. Twaits took her benefit on the 15th, being her last on the Park stage, when she appeared as *Isabella*, in the "Fatal Marriage."

On the occasion of Mr. Simpson's benefit, June 18th, Mr. Bray made his first appearance in America as *Solus*, in "Every One has His Fault." He proved to be a man of respectability, and a valuable comedian, and was connected with the theatre during the next season, at the end of which he was engaged for Philadelphia. He was afterward a great favorite for several years at Boston, leaving that city for his native land, in consequence of ill health, in the spring of 1822. He died at Leeds, England, a few days after his arrival there, at the age of 40.

On the 22d of June, Mr. Tyler announced his farewell benefit, with the comedy of the "Poor Gentleman," in which he played with great excellence the character of *Lieutenant Worthington*. Mr. Tyler had been attached to the establishment for more than twelve years, and had given universal satisfaction, both as actor and singer, and his loss was greatly regretted. He afterward occasionally appeared for brief periods, and was greatly esteemed in his character of *Host*, at a favorite summer resort, on what is now the south-west corner of Spring and Hudson Streets.

On the 29th, for her benefit, Mrs. Young played *Sophia*, in the "Road to Ruin," and brought out another of Reynolds' pieces, called the "Caravan," which was received with much favor, and cast as follows:

Marquis Calatrava . .	Mr. SIMPSON.	Roderigo	Mr. HALLAM, Jr.
Count Navarro	" DOYLE.	Ferdinand	" ANDERSON.
Don Gomez	" BRAY.	Julio	Miss JONES.
Blabba	" TWAITS.	Marchioness	Mrs. YOUNG.
Arabbo	" ROBERTSON.	Rosa	" POE.

The season ended on the 4th of July, with the "Free Knights" and the "Caravan," and with it ended the engagements of Mr. and Mrs. Twaits, Mr. and Mrs. Poe, Mr. and Mrs. Young, Mr. Tyler, Mr. Collins, Mr. Foster and Miss White



CHAPTER XXI.

Park Theatre, A.D. 1810-11.

ON the 10th of September, 1810, the New York Theatre, still directed by Cooper and Price, with Mr. Simpson as stage manager, commenced its new season with the fine comedy entitled "She Stoops to Conquer," thus cast:

Sir Charles Marlow . . .	Mr. DOYLE.	Diggory	Mr. ROBERTSON.
Young Marlow	" SIMPSON.	Landlord	" CLAUDE.
Hastings	" CLAUDE.	Mrs. Hardcastle . . .	Mrs. HOGG.
Hardcastle	" HOGG.	Miss Hardcastle . . .	" MASON.
Tony Lumpkin	" BRAY.	Miss Neville	" CLAUDE.

The afterpiece was the "Caravan," in which Mr. Hogg took Twaits's part of *Blabbo*, and Mrs. Claude personated the *Marchioness*, formerly played by Mrs. Young. Mr. and Mrs. Claude's return, after an absence of two years, was a source of much pleasure to the audience.

On the 13th, Mr. W. B. Wood, of Philadelphia, made his first appearance in New York, as *Count de Valmont* in the "Foundling of the Forest." On the 14th, he played *Don Felix*, in the "Wonder." On the 17th, *Penruddock* and *Sir Charles Rackett*; and on the 19th, *Rolla*, with Simpson as *Alonzo*, and Mrs. Mason, *Elvira*. For his benefit on the 21st, he personated *Count de Valmont*, and *Felix*, in the "Hunter of the Alps," making a most agreeable impression on the audience, and playing most of the above characters with marked excellence. Mr. Wood was born in the city of Montreal, on the 26th of May, 1779. His father, who had been a resident of New York, left the city for Canada, when the British took possession, returning on its evacuation in 1783, and bringing with him our hero, who was kept at school

until he reached eleven, at which age he was placed in a counting-house. He was afterward in an attorney's office, and then again attempted a commercial life, making a voyage to the West Indies, whence he returned "extremely poor, somewhat profligate, and very proud." Difficulties ensuing, while still in his minority he was imprisoned for debt in the Philadelphia jail, where, meditating on his condition and prospects in life, he resolved, on the earliest opportunity, to attempt the stage, which he did soon after his release, at Wignell's Theatre, in Annapolis, as *George Barnwell*, making, however, a complete failure. Abandoning the stage, he again engaged in mercantile pursuits, but becoming disgusted with them, persuaded Mr. Wignell to give him another trial, and after appearing in very inferior parts, finally made something of a hit as *Dick Dowlas*, when the "Heir at Law" was first produced in Philadelphia. In 1799, he was appointed treasurer of the theatre, and afterward, as an actor, worked his way gradually to an enviable reputation. When Mr. Wignell died, in 1803, Mr. Wood became assistant manager with Mr. Warren, and in that year visited England, for the purpose of bringing out recruits for the company. On the 30th of January, 1804, he married Miss Westray, and was ever after held in the highest esteem as an actor and as a gentleman. Mr. Wood remained one of the managers of the Chestnut Street Theatre until 1826, and was afterward lessee of the Arch Street Theatre, but in the latter part of his career met with many reverses, seriously impairing the ample fortune he had previously acquired.

Mr. Wood took a formal leave of the stage at the Walnut Street Theatre, November 18th, 1846, at a truly complimentary benefit, tendered him by the most eminent citizens of Philadelphia. He appeared on the occasion as *Sergeant Austerlitz*, in the drama of the "Old Guard"—a most appropriate selection for the last remaining veteran of that *corps* which had included on its roll the names of Cooper, Fennell, Merry, Darley, Duff, Jefferson, Warren, Francis, Burke and others, and had been distinguished throughout the land as being the best drilled and

most efficient company of comedians known to the Western World. In 1855 Mr. Wood published his "Personal Recollections of the Stage," which should be in the hands of all who have a prejudice against the profession. He died at Philadelphia, September 21st, 1861, in the eighty-third year of his age.

His biographer remarks that "his forte was decidedly genteel comedy, but he succeeded admirably well in tragedy too. His striking excellence was a never-failing knowledge of his author, both as to sentiment and language. His reputation was not so much the effect of natural endowments, as the legitimate offspring of long and unwearied application, persevering ambition, and an enthusiastic love of the profession, which he embraced almost through necessity. These qualities enabled him to combat and finally to defeat the disadvantages of a delicate frame and an unmelodious voice, and they gained him a reputation, at one time, scarcely surpassed on this side of the Atlantic. They were enforced, indeed, by the advantages of a person tall and genteel, a deportment easy and graceful, manners engaging and polite, and a most amiable character in private life."

On the 28th of September, another Mrs. Stanley made her *début* in America, in the character of *Adelgitha*. She was not equal, in the highest walks of the drama, to actresses who had preceded her, but she was a woman of good sense, and seldom violated any principle of taste or propriety, and in many characters gave great satisfaction. She afterward became Mrs. Aldis, and continued on the Park stage until the summer of 1817. She subsequently returned to England, and played there for many years.

Mr. Stanley, her husband, was announced on the 1st of October, in the "Rivals," as *Sir Anthony Absolute*, and, though not devoid of merit, was afflicted with an infirmity which unfits the most talented for the stage—deafness. He played for a while, but a lingering illness, which finally resulted in his death, compelled him to retire before the end of the season.

October 10th, Dimond's play, "The Doubtful Son, or the Secrets of a Palace," was brought out, as follows:

Marquis Lerida	Mr. ROBERTSON.	Notary	Mr. HOGG.
Malvogli	" DOYLE.	Vasques	" THORNTON
Fabuletto	" SIMPSON.	Victoria	Mrs. MASON.
Borachio	" HALLAM, Jr.	Rosaviva	" STANLEY.
Leon	" CLAUDE.	Floribel	" OLDMIXON.

C. J. Eyre's comedy of "High Life in the City" was successfully produced on the 19th, with annexed cast:

Duplex	Mr. HOGG.	Juvenile	Mr. HALLAM, Jr.
Pimento	" ROBERTSON.	John Woulds	" BRAY.
Crastinus	" SIMPSON.	Lady Janet	Mrs. MASON.
Connaught	" STANLEY.	Miss Duplex	" OLDMIXON.
Henry	" CLAUDE.	Emily	" STANLEY.
Capt. Frazer	" DOYLE.	Jenny	Miss RYCKMAN.

On the 31st, little Miss Jones made quite a hit as *Tom Thumb*—Mr. Bray personating *Lord Grizzle*, and Mrs. Oldmixon *Queen Dollalolla*.

Mr. Fennell, after an absence of four years, commenced an engagement on the 2d of November, as *Othello*, and afterward appeared as *Richard III.*, *Pierre*, *Macbeth*, &c., giving evidence that his once brilliant histrionic abilities were becoming sadly shattered. This is believed to have been his last engagement in New York.

A Mr. Doige made his first appearance in America on the 19th, as *Governor Heartall*, and *Ralph* in "Lock and Key." He afterward played several of Twait's parts, but was not connected with the company any subsequent season.

But it was not until the 21st of November, that the great gun of the campaign was fired, in the announcement of George Frederick Cooke, who on that evening made his first appearance on the American stage, in his celebrated character of *Richard III.*, to an audience more numerous than had ever before been crowded within the walls of the theatre. He played seventeen nights, the receipts averaging for each \$1,263, his *début* \$1,820, and his benefit \$1,878. His first characters were *Richard*, *Sir Pertinax McSycophant*, *Shylock* and *Sir Archy McSarcasm*, each played three times; *Sir Giles Overreach* and *Falstaff*, both repeated; *Glenalvon*, *Zangra*, *Macbeth* and *Cato*. It is somewhat remarkable that at a benefit for the poor, given on the 21st of December, his appearance as *Shylock* only commanded \$467.

Mr. Cooke was born in Dublin, in 1755 (his father being a subaltern in the regiment of the garrison), and brought to

England in infancy, where he received his education. His first attempt at theatricals was in a play at school, in the character of *Horatio*, completely triumphing over the *Hamlet* of the night in the applause of the audience.

In 1771 he went to sea, and on his return was put to the printing trade, but resolving to become a player, he made his first public appearance at Brentford, in the spring of 1776, as *Dumont*, in "Jane Shore," and his first in London at the Haymarket, in 1778, as *Castalio*, in the "Orphan." He afterward played in the provincial theatres, and at Dublin, with great success, and finally met with a brilliant reception on his first appearance at Covent Garden, on the 31st of October, 1800, as *Richard III.*, his own subsequent triflings with his audience alone keeping him from the highest station in the metropolis. As an actor, his genius was of the loftiest kind. Nature and impulse were his only guides. He completely eclipsed all who had been seen before him in this country, and has remained unequalled in some characters, except by Kean and Booth. Like the latter great but wretched man, he often disappointed his warmest friends by his infatuated devotion to the damning bowl, whose poisoned liquid completely unfitted him for his duties, and ultimately brought him to the grave. It was while under the effects of one of his bacchanalian revels that Cooper persuaded him to engage for America—a step that he probably never would have taken in his sober moments, but which he had no cause to regret. Mr. Cooke's last appearance in New York was in the character of *Sir Pertinax*, June 22d, 1812, and his last appearance on any stage was in Boston, July 31st, as *Sir Giles Overreach*. He died in New York on the 26th of September, 1812, aged 57 years and five months, and was interred in St. Paul's churchyard, where, in 1821, a handsome monument was erected to his memory by Edmund Kean. In 1794 Mr. Cooke married Miss Alicia Daniels, a favorite vocalist, who soon after deserted him, and the marriage was declared null and void. His second wife was a Miss Lamb, whom he brought to London in 1808; and his third, whom he married in New York on the 20th of

June, 1811, was Mrs. Behn, a daughter of Mr. Bryden, keeper of the Tontine Coffee House.

On the 24th of November, Mr. Smalley, who, when a lad, had sung with success in London, made his first appearance in America as *Edmund*, in the "Purse;" and on the 26th, Mr. McFarland, an actor of considerable merit in "Irishmen," and of still more note as a vocalist, also appeared for the first time in America, as *Major O'Flaherty*.

A capital farce, by Pocock, was brought out on the 5th of December, called "Hit or Miss," and in it Mathews' great part of *Dick Cypher* was played by Mr. Doige; *Janus Jumble* by Mr. Simpson; *Jerry Blossom*, Mr. Bray; *O'Daisy*, Mr. McFarland; *Adam Sterling*, Mr. Doyle; *Clara*, Miss Ryckman; *Mrs. Honeymouth*, Mrs. Hogg; *Dolly O'Daisy*, Mrs. Oldmixon.

"A New Way to Pay Old Debts" was first rendered popular by the appearance of Mr. Cooke as *Sir Giles Overreach*—its only previous representative, Mr. Hodgkinson, having failed in it in 1801. It was now presented with the following cast:

Sir Giles	Mr. COOKE	Marall	Mr. DOIGE.
Wellborn	" SIMPSON.	Tapwell	" DOYLE.
Lord Lovell	" STANLEY.	Lady Allworth	Mrs. STANLEY.
Allworth	" ROBERTSON.	Margaret Overreach	" MASON.
Justice Greedy	" BRAY.	Froth	" HOGG.

January 1st, 1811. Mr. McFarland enacted *Murtoch Delany*, and the celebrated pantomimic drama of "La Perouse" was first played thus:

Perouse	Mr. ROBERTSON.	Chimpanze	Mr. SMALLEY.
Conje	" BRAY.	Umba	Mrs. MASON.
Kanko	" SIMPSON.	Mad. Perouse	" WHEATLEY.
Patapaw	" DOYLE.	Child	Miss DELAMATER.

Mr. Knox, from the Edinburgh Theatre, who, in serious characters, proved to be a capable but very unreliable actor, made his *début* in America on the 18th of January, as the *Stranger*, and played till the end of the season.

On the 21st, the "Poor Gentleman" was announced—*Lieutenant Worthington* by Mr. Knox; *Frederick* by Mr. James Pritchard, from the Liverpool and Aberdeen Theatres, his first appearance in America. The latter gentleman possessed talents of a high order, and soon worked his way into the favor of the audience, retaining it in the fullest extent, until his death, which occurred on the 31st of January, 1823, at the

age of 35. He was the leading stock tragedian for many years, and was also quite successful in low comedy, not unfrequently playing such dissimilar characters as *Lear* and *Looney McTwolter*, or the *Stranger* and *Solomon Lob* on the same evening.

Mr. Cooke commenced his second engagement on the 1st of February, as *Shylock*, his new characters being *Pierre*, *Falstaff* (in the "Merry Wives") and *Lear*, which he played for the benefit of Master Payne, who personated *Edgar*, on the 1st of March. Mr. Cooke's brutal indulgence of his appetite greatly marred the profits of this engagement, which averaged nightly only about \$455, excluding the night when Master Payne played in conjunction, when they reached \$827.

On the 8th of April, Mr. Cooper made his first appearance this season in the character of *Hamlet*, and was received with all the honors to which he had been long accustomed. On the 15th, he played *Shylock*, and critics then first perceived his inferiority to Cooke, who, however, deprived him of but very few parts.

On the same evening, the modest announcement of a young gentleman's first appearance as *Walter*, in the "Children of the Wood," had not prepared the audience for the great treat that was presented to them by the excellent delineation of that character by Thomas Hilson, who, though at this time not so fine an actor as the lamented Harwood, was the first who had appeared since his death who could lay claim to his vacant place, which, by his versatility and general excellence, he was at length deemed fully adequate to fill. He was a member of a respectable English family by the name of Hill, which, on adopting the profession, he converted into Hilson. Accustomed to amateur theatricals in his native land, he had acquired the necessary familiarity with the business of the stage, which rendered him perfectly at ease in his representations when he came before the public. His fine intellectual faculties had received the highest cultivation, his perception was clear and accurate, his countenance manly and intelligent, and his ability to execute equaled the cor-

rectness of his conceptions. As a comedian, his humor was of the most bustling and vivacious quality, and in parts of gayety and motion, shifts and stratagems, such as intriguing footmen and lying valets, he was in his element. From *Falstaff* to *Figaro*, in *Sir Peter Teazle*, *Sam Savory*, or *Somno*, *Touchstone*, *Tony Lumpkin* or *Tyke*, he was equally at home and equally admirable, and his *Paul Pry*, which he played here over two hundred nights, was the very apex of eccentricity. But there was another ground on which he excelled every other comedian known to our stage, and that was in the exhibition of strong, deep feeling, and rough, violent passion; his *Rolamo* in "Clari," and *Farmer Ashfield*, his *Job Thornberry*, *Martin Heywood*, and *Luke the Laborer*, were literally perfection, and formed, perhaps, his most perfect line. He could play *Richard III.* remarkably well, and Cooper considered his *Iago* the best on our stage. In the *buffo* characters of opera, having a fine *baritone* voice, he also won great applause, and was for years in that line entirely unrivaled. He was an adept in the painter's art, and left many beautiful specimens of his skill, both in design and coloring.

Mr. Hilson married Miss Johnson (daughter of Mr. and Mrs. Johnson, formerly of this theatre) in August, 1825, and continued in New York, with the exception of one or two seasons, until the summer of 1831; after which he made the usual starring tour with his accomplished wife—occasionally reappearing for brief periods, and playing for the last time at the Park Theatre, August 1st, 1833. He died very suddenly of apoplexy, at Louisville, Ky., on the 23d of July, 1834, aged about 50. His wife survived his death less than three years. His only daughter was then adopted by the benevolent Mr. Simpson, and afterward married a respectable and wealthy gentleman of New York.

On the 24th of April, Miss Gordon appeared, for the first time in America, as *Juliet*, and subsequently played *Amelia Wildenheim*, *Cicely Homespun*, &c. She was not long a member of the company.

Mr. Spiller, from the Haymarket, London, made his bow on

the 26th of April, as *Frederick*, in "Lovers' Vows." Juvenile tragedy and comedy were the lines at which Mr. Spiller aimed, but his abilities were developed to better advantage in the more eccentric and broadly humorous walks of the drama, in which he finally acquired a very distinguished reputation. His person, though well formed, was rather below the middle size; his voice was powerful, articulation distinct, and action graceful; and, withal, he was a man of fine literary acquirements, using his pen with great ease, vigor and elegance. He was a favorite at the Park and Chatham Garden until his death, which occurred in the year 1827. His widow was attached to the Park many years after, in a very subordinate situation.

Another capital comedian was first introduced to the audience on the 29th of April, as *Dr. Pangloss*. This was Mr. Thomas Burke, who had played in Charleston as early as 1802. He fulfilled several engagements in New York, with great applause, and was long a member of the Philadelphia Theatre, ranking as a low comedian with the first artists of the day. His wife, as a vocalist, was for many years highly esteemed for the great sweetness and purity of her voice, albeit it lacked the cultivation now deemed essential to a finished singer. Mr. Burke died at Baltimore, in the latter part of the year 1824, leaving a son, Mr. Charles Burke, whose celebrity as a comedian almost equals that of his father.

Mr. Cooke's third engagement commenced on the 6th of May, with *Richard III.*, in which Mr. Cooper played *Richmond*. The latter afterward appeared as *Othello*, *Beverly*, *Alexander*, *Lothario*, *Jaffier* and *Holspur*, to Cooke's *Iago*, *Stukely*, *Clytus*, *Horatio*, *Pierre* and *Falstaff*. Their united efforts had the effect of drawing full houses, the average nightly receipts being over \$1,000.

May 27th. The elegant Dwyer opened as *Cheveril* in the "Deserted Daughter," playing for his benefit, on the 7th of June, *Belcour* and *Young Wilding*. On the 27th of June, for Mr. Simpson's benefit, Morton's version of Scott's "Lady of the Lake," entitled the "Knight of Snowdoun," was per-

formed, with Robertson as *Fitz-James*, Simpson as *Roderick Dhu*, and Mrs. Mason *Ellen*.

Mr. Cooke again played for a few nights, and on the 26th of June appeared as *Kitely*, in "Every Man in His Humor," to a house of \$697.

The season terminated on the 5th of July, with "George Barnwell" and "La Forêt Noire," having proved throughout unusually brilliant and attractive, and being the first on record that continued to the end without taking a recess in mid-winter.





CHAPTER XXII.

Park Theatre, 1811-12—Olympic Theatre, 1812.

HOMER'S tragedy of "Douglas" commenced the entertainments for the season at the Park Theatre, on the evening of September 2d, 1811; the character of *Glenalvon* by Mr. Cooke; *Young Norval*, Mr. Cooper; *Old Norval*, Mr. Doyle; *Lord Randolph*, Mr. Pritchard; *Lady Randolph*, Mrs. Stanley; *Anna*, Mrs. Wheatley; concluding with the musical farce of "Lock and Key"—*Ralph*, Mr. Hilson; *Fanny*, Mrs. Oldmixon. On the 4th, Mr. Cooke appeared as *Richard*; on the 6th as *Othello*, to Cooper's *Iago*; and on the 9th as *King John*, to Cooper's *Falconbridge*. The afterpiece on the latter evening was "Fortune's Frolic"—Mr. Hilson playing *Robin Roughthead*, and Mr. William Jones making his first appearance in New York as *Old Snacks*. Mr. Jones, afterward a well-known favorite, both as actor and manager, in the Philadelphia and Western Theatres, was at this time about thirty years of age, and had had some little previous practice in the profession. He grew to be a respectable actor in "old men," both serious and comic, and was for several seasons attached to the Park Theatre, where, however, he never gained that lavish applause bestowed on him in other cities. In his latter years he frequently played at the Olympic, Franklin, and New Chatham Theatres—dying in this city, at the residence of Mr. Forrest, Dec. 1st, 1841, aged 60 years, and in very straitened circumstances.

On the 11th of September, Mr. Cooke played *Clytus*, to

Cooper's *Alexander the Great*; on the 13th, *Kitely*, in "Every Man in his Humor;" on the 16th, *Stukely*, to Cooper's *Beverly*, in the "Gamester;" and on the 20th, *Macduff*, to Cooper's *Macbeth*. On the 25th, "Othello" was repeated, when Mrs. Darley made her first appearance in two years as *Desdemona*, retaining every charm of mind and person that rendered her for years so prominent a favorite.

Shakspeare's play of "Henry VIII." was produced on the 2d of October, for the first time in ten years, with the following cast, which only needed a Mrs. Johnson, or a Mrs. Melmoth, for the injured *Queen*, to have rendered it perfect, Mrs. Stanley, though a good actress, not being equal to the part:

King Henry VIII. . . .	Mr. COOKE.	Cromwell	Mr. SIMPSON.
Cardinal Wolsey	" COOPER.	Lord Sands	" HILSON.
Campeius	" WHEATLEY.	Lord Chamberlain	" JONES.
Capucius	" HALLAM, JR.	Sir Thomas Lovell	" MORRELL.
Cranmer	" KNOX.	Sir H. Guilford	" HOGG.
Bishop Gardiner	" DOYLE.	Queen Katharine	Mrs. STANLEY.
Buckingham	" PRITCHARD.	Anne Bullen	" DARLEY.
Norfolk	" MCFARLAND.	Lady Denny	" HOGG.
Suffolk	" CARPENTER.	Patience	" CLAUDE.
Surrey	" DARLEY.	Cicely	" WHEATLEY.

On the 15th of October, Mons. Labottiere, the dancer, made his first appearance in six years, in the ballet "L'Offrande d'Amour." He also produced the pretty little piece, "Les Cinq Savoyards," assisted by Mr. Jones, Mr. and Mrs. Wheatley, the Misses Ryckman, Miss Delamater, &c. The musical farce of the "Bee Hive," so long a favorite, was first played on the 24th of October, and frequently repeated.

Mr. Cooke's engagement terminated on the 4th of November, when, for his benefit, he appeared as *Sir Pertinax McSycophant*. Mr. Mirvan Hallam (the son of Lewis Hallam the second, and grandson of Lewis Hallam, the first, who established the drama in America in 1752) died on the 8th of November, aged about 40, and the next evening a benefit was given for his wife and children.

In December, Mr. Cooke again went through a round of characters, alternating with the regular stock company, who on the 7th appeared in Miss Chambers' drama, entitled "Ourselves," then first performed in America, as follows:

Sir J. Rainsford	Mr. HOGG.	Miss Beaufort	Mrs. DARLEY.
Sir S. Beaufort	" PRITCHARD.	Unknown Lady	" STANLEY.
Fitzaubin	" SIMPSON.	Mrs. O'Shaunahan	" OLDMIXON.
O'Shaunahan	" MCFARLAND.	Octavia	" CLAUDE.

Holman's comedy, the "Gazette Extraordinary," met with deserved success, being performed for the first time on the 27th, with the following cast:

Lord de Mallory . . .	Mr. SIMPSON.	Julia	Mrs. DARLEY.
Sir Henry Aspen . . .	" DARLEY.	Miss Alford . . .	" CLAUDE.
Doct. Suitall	" HILSON.	Mrs. Leach . . .	" OLDMIXON.

January 1st, 1812, "Blue Beard" was thus revived:

Abomelique	Mr. DOYLE.	Fatima	Mrs. DARLEY.
Ibrahim	" HOGG.	Irene	" CLAUDE.
Selim	" DARLEY.	Beda	" OLDMIXON.
Shacabac	" HILSON.		

In the second act a *pas de deux* was introduced by Mr. Verbecq, and his pupil, Mr. Charrnaud, his first appearance on the stage. The latter is the since-renowned teacher of dancing, who to three generations successfully imparted grace of motion and elegance of deportment, and by industry and good management amassed a fortune.

On the 13th of January, Mr. Jefferson commenced an engagement as *Solus*, in "Every One has His Fault," and on the 15th, played *Cosey*, in "Town and Country," with the *Reuben Glenroy* of Mr. Wood, his first appearance this season. The former also appeared as *Toby Allspice*, *Tristram Fickle*, *Nicholas Rue*, *Francisco*, ("Tale of Mystery") *Item*, *Buskin*, to Hilson's *Apollo Belvi*, in "Killing no Murder," first performed on the 24th, *Doctor Last*, *Slave*, ("Shipwreck") *Sampson Rawbold*, *La Gloire*, ("Surrender of Calais") and *Captain Bertram*.

Mr. Wood personated *Tangent*, *Egerton*, *Count Romaldi*, *Cheveril*, *Sir Edward Mortimer*, *Eustace de St. Pierre* and *Felix*, (in the "Hunter of the Alps") and both fully sustained their previous excellent repute.

On the 5th of February, a Mr. Cleary first appeared in New York as *Pierre*, in "Venice Preserved." On the 7th, he personated *Fitzharding*, in the "Curfew," and on the 14th, *Othello*, for his benefit. This young gentleman had lately made his *début* at Philadelphia, receiving the commendation of critics, and having a handsome face and person, and a fine, melodious voice, it was hoped that he would become an ornament to the profession. This anticipation was not realized, as we have no record of any subsequent appearance.

On the 22d of February, Mr. Durang (whom we suppose to be Charles Durang, well known at Philadelphia) first appeared in New York as *Harlequin*, giving great satisfaction by his grace and dexterity.

Kenney's musical farce, called "Oh! this Love," with Hilson as *Tornado*, and Mrs. Darley as *Lauretta*, was first produced on the 26th, but as audiences grew thinner, it was deemed advisable to suspend performances for a time, and the theatre was closed until March 16th, when Mr. Cooke commenced another engagement.

Mr. Twaits' first appearance this season was announced on the 1st of April, in the characters of *Dr. Pangloss* and *Caleb Quotem*; but indisposition prevented the fulfillment of his engagement, and the house was again closed for a few nights, re-opening on the 13th, with J. N. Barker's adaptation of Scott's beautiful poem of "Marmion." It was well put on the stage, and from the prejudice then existing against American authors, announced as the production of an English dramatist, and thus, with its fine cast, commanded an extraordinary success:

Marmion	Mr. COOPER.	Host	Mr. MOFARLAND.
King James	" PRITCHARD.	Constance	Mrs. STANLEY.
De Wilton	" SIMPSON.	Clara de Clare	" DARLEY.
Earl Surrey	" HOGG.	Lady Heron	" OLDMIXON.
Fitz Eustace	" DARLEY.	Janet	" CLAUDE.
Blunt	" HILSON.	Abess	" HOGG.
Lindsay	" DOYLE.	Prioress	" WHEATLEY.

On the 20th, a Mrs. Young, who had played in Albany and Montreal, made her *début* here as *Amanthis*, in the "Child of Nature,"—this lady is not to be confounded with Mrs. Charles Young, noticed in a previous chapter—and has since been widely known as Mrs. Hughes, an actress of great general ability during her prime of womanhood, and for the last ten years of her theatrical career, a representative of "old women" at Burton's Theatre, where she enjoyed the very highest favor. Her last appearance in this city was in conjunction with Mr. Burton, at Niblo's Garden, in 1859. She is still living (1866) and probably 75 years of age.

On the same evening, Mr. Simpson made a hit, as the *Three Singles*, in the farce of "Three and Deuce."

On the 29th, a comedy, called "Lost and Found," by M. K. Masters, was introduced to the New York audience, Mrs. Young playing *Emily*, and a Mr. Graham (of whom we have no previous record) personating *Wilmot*.

Another version of the "Lady of the Lake" was given on the 8th of May, which, with the following cast, became very popular:

Fitz James	Mr. PRITCHARD.	Lady Margaret . . .	Mrs. STANLEY.
Roderick Dhu	" SIMPSON.	Ellen	" YOUNG.
Earl Douglas	" GRAHAM.	Blanche of Devon . .	" DARLEY.
Malcolm	" CARPENTER.		

On the 13th, an entertainment was given in honor of the memory of George Clinton, formerly Vice-President, and lately deceased, the building being appropriately hung in mourning. The play was "Gustavus Vasa;" a monody was recited by Mr. Simpson, and the beautiful anthem, "Angels ever bright and fair," was sung with exquisite taste by Mrs. Oldmixon.

On the 20th, "Wild Oats" and the "Weathercock" introduced Mr. Leigh Waring to the American public, in the characters of *Rover* and *Tristram Fickle*. He subsequently played *Earl Osmond*, *Frank Heartall*, *Frederick*, ("Lovers' Vows") *Count de Valmont*, &c. As a light comedian, he possessed much merit, and in other lines displayed considerable versatility and excellence.

He married Miss Caroline Placide, June 23d, 1814, and their daughter, Mrs. James Wallack, Jr., is now one of our most popular actresses. Mr. Waring is last remembered here in 1814, and we presume died soon after.

Mr. Yates, who soon became a favorite comedian, made his first bow in America as *Sir Willoughby Worrett*, in "Man and Wife," and *Dr. Lenitive*, in the "Prize," on the 25th, meeting with a very cordial reception. He played the general run of low comedy, but his peculiar forte was in "old men." He was last at the Park in 1814.

Mr. Bernard appeared on the 27th, as *Sir Peter Teazle* and *Mungo*; and on the 30th, for his benefit, played *Lord Ogleby* and *Rutlekin*, in "Robin Hood," but he had passed the zenith of attraction.

Beazeley's farce of the "Boarding House," with Hilson as *Simon Spatterdash*, and Mrs. Wheatley as *Caroline Wheatsheaf*, was played with much applause, on the 3d of June, and was long a favorite.

Mrs. Darley brought out for her benefit, June 8th, a piece by Stephen Clarke, entitled the "Kiss," cast as follows :

Count Olmedo	Mr. PRITCHARD.	Diego	Mr. HILSON.
Octavio	" DOYLE.	Orella	Mrs. DARLEY.
Leandro	" SIMPSON.	Amarantha	" CLAUDE.
Lopez	" YATES.	Phoebe	" WHEATLEY.

Moore's musical comedy, called "M. P., or the Blue Stocking," was first acted in New York on the 12th, and though certainly possessing much merit, failed to attract.

Mr. Robertson made his first appearance this season, on the 17th, as *Abellino*, being warmly greeted by his old admirers, and on the 22d, for the benefit of Mr. Darley, Mr. Cooke made his last appearance on the New York stage, as *Sir Pertinax McSycophant*. He went hence to Boston, and after fulfilling his engagement, returned here only to die.

Dimond's pleasing and effective drama of the "Peasant Boy" was first played on the 26th, for the benefit of Mrs. Oldmixon, and, with the following cast, was very successful, retaining its popularity for many years :

Duke Alberti	Mr. PRITCHARD.	Jillian	Mrs. DARLEY.
Baron Montaldi . . .	" SIMPSON.	Duchess Leonora . .	" STANLEY.
Hypolito	" DARLEY.	Olympia	" OLDMIXON.
Ludovico	" HILSON.	Marinetta	" CLAUDE.

On the 29th, for the benefit of Mr. Robertson, who played *Alexander the Great*, his brother, Mr. W. Robertson, first appeared in New York as *Cassander*. The season terminated, as usual, on the 4th of July, the pieces being "Bunker Hill" and "Tars for Tripoli."

The first serious opposition that the theatre had to contend with, was the appearance of a fully organized company of comedians, who took possession of the building then known as the Circus, on the east side of Broadway, corner of White Street, combining their forces under the management of Messrs. Dwyer and McKenzie, with Mons. Breschard, the equestrian director, and thus presenting a mixed entertainment that proved very attractive to many.

The dramatic *corps* was composed of Messrs. Dwyer, Tyler,

Collins, Hogg, Foster and Allen, all formerly of the Park, with Messrs. McKenzie, Fisher, Southey, Horton, Drummond, Mrs. Wilmot, Mrs. Bray, Mrs. McKenzie, Mrs. Allfort, Miss Brobston, Miss Ellis, and last, though not least, in either size or merit, the enormous Mrs. Melmoth, who, from an accident occurring to the stage-coach in which she came from Philadelphia, was prevented by a sprain from appearing for many weeks.

The establishment was now called the New Olympic Theatre, and opened in due form on the 20th of May, 1812, with Morton's comedy, "The Way to Get Married," cast as follows:

Tangent	Mr. DWYER.	McQuery	Mr. HORTON.
Capt. Faulkner	" MCKENZIE.	Ned	" DRUMMOND.
Toby Alpice	" FISHER.	Lady Sorrell	Mrs. ALLFORT.
Caustic	" SOUTHEY.	Julia Faulkner	" WILMOT.
Dashall	" FOSTER.	Clementina	" BRAY.

Master Whale followed in a *pas seul*, and Mons. Breschard and others concluded with a display of horsemanship.

Mr. McKenzie, a native of Scotland, had been for several years attached to the Philadelphia Theatre, where he had gained a reputation in the performance of second tragedy, and parts requiring dignity and firmness of deportment, for which his person and manner gave him every advantage. His Scotchmen were also deemed far above mediocrity. He became intemperate in his habits, and subject to despondency, in a fit of which, it is supposed, he committed suicide by drowning in the Delaware.

Mrs. Wilmot has been heretofore noticed as Mrs. Marshall. Her present husband was a comedian who played here in 1801.

Mr. Palmer Fisher (well known in the provincial theatres of England) was a most useful and versatile actor, playing every thing, high or low, tragic or comic, young or old, being decently respectable in all, but doing nothing so well as in giving to the dramatic world a daughter, who has reflected the highest credit on herself and her profession—we allude to Miss Alexina Fisher, now Mrs. Baker—for many years the bright, particular star of the Philadelphia stage. Mr. Fisher was one of the earliest pioneers of the drama in the West—was again in New York the latter years of his life, and

died at Boston in 1827, leaving a widow, who has since, as Mrs. Thayer, gained a reputation as a comic actress, in chambermaids and old women, second to none in the country.

Mr. Horton played the ordinary run of old men, was long a resident of Philadelphia, and is last remembered in New York in 1830. Mr. Southey was the low comedian of the company, and not deficient in merit.

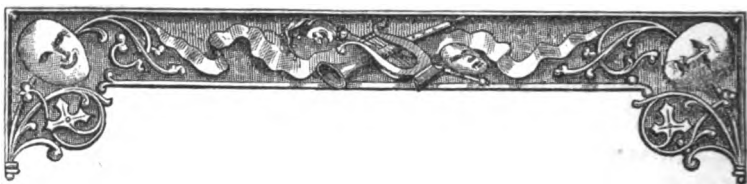
Miss Brobston had youth, beauty, and a fine voice to recommend her, but lacked ease, grace and every thing like *finish* in her style of acting. She made her first appearance on the 15th of May, as Mrs. Mortimer, in "Laugh when You Can." Mr. Drummond was a mere nobody, but afterward acquired some reputation as a singer and dancer, and more notoriety as the first husband of Mrs. Geo. Barrett.

Two young Whales were attached to the company as dancers, one of whom enjoyed the *soubriquet* of the "Youthful Vestris," and has since been well known as a teacher of dancing in this city.

Mrs. McKenzie made her first appearance in New York on the 30th, as *Amanthis*, in the "Child of Nature."

On the 3d of August, for the benefit of the widow and six children of Mons. Placide, lately deceased, Mr. and Mrs. Twaits made their first appearance as *Grumio* and *Catharine*, in "Taming of the Shrew." August 12th, Mrs. Melmoth took her benefit, making her first appearance since her severe accident, as *Fiemmetta*, in the "Tale of Mystery." This was probably her last engagement in New York.

"Timour the Tartar," a grand equestrian drama, by M. Lewis, was brought out for the first time on the 12th of September, Mr. Robertson playing *Timour*, and Mrs. Twaits *Zorilda*, and was for a time very attractive. We have no record of the fact, but are under the impression that the Olympic entertainments closed soon after the commencement of the campaign at the Park Theatre.



CHAPTER XXIII.

Park Theatre, 1812-18; 1818-14—Commonwealth, 1818—Anthony Street Theatre, 1814.

ON the 7th of September, 1812, the regular dramatic season commenced at the Park Theatre, with Dunlap's drama of "Abëllino" and the farce of "Lock and Key"—the principal performers being welcomed back with enthusiasm.

On the 9th, a sketch introducing various patriotic songs, and entitled "Yankee Chronology," was produced with great success, and repeated times without number. The country being then engaged in war with Great Britain, the allusions to various American victories, with which the piece was interspersed, was sure to bring out the most stunning demonstrations of applause.

On the 16th, Mr. Warren made his first appearance here in fifteen years, in his favorite character of *Falstaff*. He subsequently played *Sir Anthony Absolute*, *Old Dornton*, *Sir Peter Teazle*, *Miller of Mansfield*, *Old Dowdle* and *Major Sturgeon*, with that great excellence which for years rendered him the sole performer in that line on the Philadelphia stage.

In the "Road to Ruin," played on the 21st of September, Mr. Francis made his first appearance in ten years, as *Old Sulky*, and is not remembered as ever appearing here again.

On the 28th of September, the *début* of a distinguished British actor attracted a brilliant audience to witness his delineation of *Hamlet*. Mr. Joseph George Holman, the gentleman alluded to, was the son of an adjutant in the British

army, descended from a most respectable family, and born in 1764. Having imbibed a taste for theatricals while at Soho School, and with the advantage of a fine classical education at Oxford, he made his first public appearance on the 26th of October, 1784, at Covent Garden Theatre, in the character of *Romeo*. "The strong marks of genius, the traces of a cultivated mind, the accuracy of conception, the energy, fervor and sensibility which distinguished his performance excited surprise as well as pleasure in the audience, and the flattering applause he received confirmed him irrevocably an actor." He played three successive seasons with increasing approbation, and then visited Dublin, Edinburgh, &c., returning again to Covent Garden, where he continued till 1800. Early in the year 1798, Mr. Holman married Jane, daughter of the Hon. and Rev. Frederick Hamilton, son of Lord Archibald Hamilton, and grandson of the Duke of Hamilton—this lady died June 11th, 1810.

Induced by the great success of Cooke, Mr. Holman determined on visiting this country with his daughter, a young, elegant and accomplished girl, who had appeared with success at the Haymarket, London, and who, on the 3d of October, made her first appearance here as *Lady Townly*, to her father's *Lord Townly*, a character in which he stood unrivalled on the London stage. The triumph of both was complete, and the lady, to the day of her death, was allowed to have eclipsed all competition in the part. With every grace of mind and person, she for many years ranked as the first actress in America in high comedy, and her merit in tragedy was nearly as great, so that her services in 1814 commanded two hundred dollars a night, being the first actress who ever received that salary in America. About the year 1815, she married Charles Gilfert, an eminent musician, and the first manager of the Bowery Theatre, whose connection with that establishment ended in his pecuniary ruin and untimely death, in the summer of 1829. His widow's spirit sunk under her misfortunes, and she abandoned the stage to seek a livelihood in the more retired vocation of a school-teacher,

but without success, and her necessities again forced her into the profession. In July, 1831, she played a few nights at the Park, making her last appearance in New York, on the 26th of that month, as *Lady Constance*, in "King John." She afterward visited Philadelphia, where she died in poverty.

Mr. Holman's career in America, as an actor, was always triumphant, but his attempts at management at Charleston, Philadelphia, &c., resulted unfortunately. He died of apoplexy, at Rockaway, Long Island, August 24th, 1817, aged 53 years, having married, two days before, the beautiful Miss Lattimer, whom he had engaged as the principal vocalist for the Charleston Theatre. This lady, afterward Mrs. C. W. Sandford, will be remembered, by all play-goers, as one of the most charming singers ever heard on our stage. Mr. Holman always retained the character of a gentleman, and, besides his distinction as an actor, acquired great credit from his literary efforts. Of his dramatic pieces, several enjoyed popularity for a long time, including "Abroad and at Home," "Red Cross Knights," "Votary of Wealth," "What a Blunder," "Gazette Extraordinary," &c.

Mr. Holman's characters during his first engagement, besides those before mentioned, were *Rolla*, *Duke Aranza*, *Earl of Essex*, *Don Felix*, *Alexander*, *Benedict*, *Othello*, *Joseph Surface*, *Petruchio*, *Lothario* and *Edgar*. His daughter's were, *Juliana*, *Countess of Rutland*, *Violante*, *Statira*, *Lady Contest*, *Beatrice*, *Roxalana*, *Desdemona*, *Lady Teazle*, *Catharine*, *Calista* and *Cordelia*.

Reynolds' musical farce, called the "Lake of Lausanne, or Out of Place," was produced on the 9th of October with great success, and frequently repeated with the following cast: *Cavaliero Pomposo*, Mr. Yates; *Young Valtelline*, Simpson; *Timothy*, Hilson; *Lauretta*, Mrs. Darley.

On the 11th of November, a comedy called the "Sons of Erin" met with considerable favor, Mr. Yates playing the part of *Oddley*; Simpson, *Fitzabuin*; McFarland, *Patrick*; Mrs. Darley, *Lady Anne Lovell*; and Mrs. Oldmixon, *Miss Ruth Rivers*. The same evening Mr. Robertson's first appearance

for the season was announced in the character of *Storm*, in "Ella Rosenberg."

A whimsical farce, called "Try Again," was also successfully brought out on the 13th, thus cast: *Duchesse*, Mr. Jones; *Sidney*, Yates; *La Fourbe*, Hilson; *Rosalie*, Mrs. Darley; *Lauretta*, Mrs. Claude.

The popular young dancers, the Masters Whale, made their first appearance here on the 18th; and on the 20th, the grand melo-drama of "Timour the Tartar" was played for the first time here:

Timour	Mr. SIMPSON.	Prince Agib	Miss JONES.
Oglou	" YATES.	Zorilda	Mrs. STANLEY.
Kerim	" DARLEY.	Selima	" CLAUDE.
Sanballet	" PRITCHARD.	Liska	" DARLEY.

In December, Mr. Cooper went through a round of characters with his usual success, and on the 11th of the month, a comedy, called "Right and Wrong," was produced: *Neville*, Mr. Simpson; *Farmer Oakham*, Yates; *Dick Oakham*, Hilson; *Cecelia Harcourt*, Mrs. Darley.

On the 14th, the farce of "How to Die for Love" was played for the first time, with the following cast:

Baron	Mr. JONES.	Trick	Mr. YATES.
Thalwick	" SIMPSON.	Trap	" HILSON.
Blumenfelt	" PRITCHARD.	Charlotte	Mrs. DARLEY.

The "Sleep-Walker" was played on the 18th of January, 1813, and with Hilson's great excellence as *Somno*, remained in high favor for many years. It was thus performed:

Sir P. Maguire	Mr. PRITCHARD.	Sophia	Mrs. CLAUDE.
Squire Rattlepate	" CARPENDER.	Mrs. Decorum	" HOGG.
Alibi	" YATES.	Susan	Miss ELLIS.
Somno	" HILSON.		

An intermission of a month followed, during which poor Hogg paid the debt of nature, and on the 22d of February, the entertainments recommenced with the comedy of "Secrets Worth Knowing;" a patriotic sketch called "America, Commerce and Freedom," and the "Highland Reel."

On the 24th, Reynolds' drama of the "Renegade" was first played in America, with the following cast:

Muley Muloch	Mr. DARLEY.	Alvarez	Mr. ALLEN.
Benducar	" CARPENDER.	Antonio	" HILSON.
Dorax	" SIMPSON.	Pedro	" YATES.
Mufti	" HORTON.	Jacques	" JONES.
Dorvan	" McFARLAND.	Olivia	Mrs. CLAUDE.
Sebastian	" PRITCHARD.	Almeyda	" DARLEY.

It was not very successful.

March 1st, Mr. Green, after an absence of four years, made his first appearance as *Old Dornton*, in the "Road to Ruin."

April 7th, for the first time in America, Dimond's Eastern melo-dramatic romance, called the "*Æthiop, or the Child of the Desert*."

The Æthiop	Mr. COOPER.	Orasmyn	Mrs. DARLEY.
Almansar	" GREEN.	Cephania	" STANLEY.
Giafar	" SIMPSON.	Grimnigra	" OLDMIXON.
Ben Mousseaff	" YATES.	Grunmlida	" HOGG.
Mustapha	" JONES.	Zoe	" CLAUDE.
Alexis	" HILSON.	Immyne	Miss DELLINGER.

To conclude with the "Budget of Blunders."

Growley	Mr. YATES.	Sophia	Mrs. CLAUDE.
Dr. Smugface	" HILSON.	Deborah	" OLDMIXON.
Dr. Dablancœur	" DARLEY.	Bridget	" HOGG.
Captain Belgrave	" PRITCHARD.		

Both were successful, and are still received with applause.

On the 5th of May, Mr. and Miss Holman commenced their second engagement as *Lord and Lady Townly*; their new characters were *Jacques* and *Rosalind*; *Drooply* and *Caroline* ("Votary of Wealth"); *Mrs. Beverly*; *Macbeth* and *Lady Macbeth*; *Juliet*; *Posthumus* and *Imogen*; and *Julia*, in the "*Gazette Extraordinary*."

The theatre closed on the 18th of June, but re-opened after a few evenings with "*He Would be a Soldier*" and the "*Forty Thieves*."

On Monday, July 5th, the National Anniversary was celebrated with Dunlap's untiring "*Glory of Columbia*," in which Mr. Green personated *General Washington*; Mr. Simpson, *Andre*; Mr. Hilson, *David Williams*; Mrs. Stanley, *Mrs. Bland*; and Mrs. Claude, *Honora*. A monody on the death of Captain Lawrence was recited by Mr. Cooper, followed by a sketch called "*Freemen in Arms*."

The "*Students of Salamanca*," a comedy by R. Jameson, was produced on the 12th, cast as follows: *Don Christoval*, Mr. Simpson; *Don Daphnis*, Mr. Hilson; *Aminta*, Mrs. Darley; *Angelica*, Mrs. Stanley; *Pertilla*, Mrs. Claude.

The season terminated shortly after.

The entertainments, on the opening night, Sept. 13th, 1813, presented nothing requiring critical attention, the plays being the "*Students of Salamanca*" and the "*Forty Thieves*."

On the 20th, Mr. Cooper commenced a series of his popular characters.

It was now, however, that the establishment was to meet with a more powerful opposition than it had ever previously encountered. The Broadway Circus, corner of Broadway and White street, was re-opened with the title of the Commonwealth Theatre, the company being formed on the sharing system, under the general direction of Messrs. Twaits, Gilfert and Holland.

Mr. Twaits, the acting manager, was efficient and thorough in his department; Mr. Holland, the scene-painter, we have before noticed as a highly distinguished artist; and Mr. Charles Gilfert's eminence as a musician and composer, will be acknowledged by all who remember him in the zenith of his popularity. German by descent, and the son of an old music-teacher, long resident in the city, he had been from boyhood in the orchestra of the Park Theatre, where he acquired a thorough mastery of the violin, and his taste and skill rendered him now a most efficient occupant of the leader's chair in the new Theatre.

For many years during Mr. Gilfert's residence in New York, no musical entertainment was thought complete without his name gracing the programme. About 1815, he married Miss Holman, whose intellectual tastes and personal refinement were said to have been far superior to his own. Mr. Gilfert was the first lessee of the Bowery Theatre, which he opened in 1826, with flattering prospects of success; but ruin overtook him, and, bankrupt in fortune and worn out with disappointments, he expired on the 30th of July, 1829, aged about 50.

The other members of the company were Messrs. Holman, Dwyer, Waring, Burke, Robertson, Cauldfield, Fisher, Clark, Anderson, Jacobs, Hathwell, Ringwood, Fennel, Jr., Miss Holman, and Mesdames Twaits, Burke, Clark, Goldson, Horton, Bates, &c., most of whom had already been introduced to the New York public. The most important new-comer was, undoubtedly, Mrs. Cornelia Frances Burke. This lady, the wife

of Thomas Burke, before mentioned, was born in New York in 1796, and had already appeared here in an occasional concert. Possessing a fair share of ability as a comic actress, with a pleasing face and person and an exquisite voice, which, in power, purity, and sweetness, was unapproached by any contemporary, she soon eclipsed all rivalry in vocalism, and, till the more cultivated style of Italy was introduced, was considered the model of all excellence. She was attached to the Park for two or three seasons, and afterward removed to Philadelphia, where she became an equally distinguished favorite. After Mr. Burke's death she contracted a second marriage, July 27th, 1826, with Joseph Jefferson, Jr., son of the eminent comedian of that name, whom she also survived. In the spring of 1837 she re-appeared here after an absence of ten years, during which, time had made such sad havoc with her voice and appearance, that few of her warmest admirers could recognize in her the idol of their earlier days. She died at Philadelphia in 1850, of a lingering consumption, leaving two sons, Mr. Charles Burke and Mr. Joseph Jefferson, third, the former of whom acquired great repute as a low comedian during his brief career, and the latter is now a special favorite throughout the world.

Mrs. Goldson was also a new and valuable acquisition to the dramatic corps of New York. She soon after transferred herself to the Park, where she remained until 1819—an excellent actress in heavy tragedy, and useful in every other line. She became Mrs. Groshon in 1816, by which name she was afterward well known in the theatres of the West.

Mrs. Horton divided the "old ladies" with Mrs. Clark, and Mrs. Bates was efficient in "general utility."

Mr. Cauldfield, from England, had first appeared in America, at Boston, in 1806. He was an actor of considerable ability, and very useful in various departments. He died at Cincinnati, in April, 1815, from intemperance.

Mr. and Mrs. Clark we have before noticed—the lady, formerly Mrs. G. Marshall, and originally Miss Harding—had

greatly improved in skill, and was now an excellent actress of chambermaids and old women.

Mr. Jacobs was the vocalist of the company. Mr. Fennell, Jr., did not betray the slightest spark of his father's talent, being, in fact, a mere cypher, and Mr. Hathwell was afterward well known at Philadelphia as a performer of old men.

The season commenced here on the first of November, with the comedy of the "Provoked Husband," Mr. Holman and daughter personating *Lord* and *Lady Townly*. The after-piece was the "Padlock," in which Mrs. Burke made her courtesy as *Leonora*.

After going through with a round of favorite characters, Miss Holman's benefit was announced on the 29th, with Mr. Bernard's first appearance here as *Sir Peter Teazle*.

Being now attached to the company, Bernard played *Sir Anthony Absolute*, *Major O'Flaherty*, *Touchstone*, *Lingo*, &c., and for his benefit, December 9th, presented a bill which we transcribe in full, viz.:

Know Your Own Mind ;

Daashwould	Mr. BERNARD.	Charles	Mr. FISHER.
Millamour	" HOLMAN.	Lady Bell	Miss HOLMAN.
Sir John Millamour	" CAULDFIELD.	Lady Jane	Mrs. GOLDBSON.
Sir Harry Lovewit	" BURKE.	Miss Neville	" TWAITs.
Bygrove	" CLARK.	Mrs. Bromley	" CLARK.
Capt. Bygrove	" ANDERSON.	Madame Larouge	" BURKE.
Malvil	" ROBERTSON.		

Song—"Winds gently tell my love" Mrs. BURKE.

Imitations of Kemble, King, Suett, &c. Mr. CAULDFIELD.

and,

The Lying Valet.

Sharp	Mr. BERNARD.	Melissa	Mrs. BURKE.
Gayless	" ANDERSON.	Mrs. Trippet	" HORTON.
Beau Trippet	" HATHWELL.	Kitty Pry	" CLARK.

Mrs. Twaits appeared frequently, and on the 10th December, for Mr. Robertson's benefit, was announced for, and we believe played, the character of *Adelgitha*, in the tragedy of that name, little dreaming that she was in reality soon to meet the doom she had so often and faithfully counterfeited—yet death was near at hand, and, after a short and severe struggle, terminated her labors and her existence, on the 13th of December, at the early age of 26.

Complete and admirable in every department as the Commonwealth company was, its expenses probably exceeded its

receipts, for the season closed on the 10th of January, 1814, with a benefit for Mr. Twaits.

To return to the Park. The only performance of Wycherly's comedy of the "Plaindealer," that we have found recorded, occurred on the 5th of November, 1813, when Cooper played *Captain Manly*; Simpson, *Lord Plausible*; Hilson, *Novel*; and Mrs. Darley, *Fidelia*.

On the 15th was introduced with great splendor Reynolds' translation of the "Virgin of the Sun," with the following fine cast:

Rolla	Mr. COOPER.	Zamor	Mr. DARLEY.
Ataliba	JONES.	Tapac	BANKER.
Cualpo	DRUMMOND.	High Priestess	Mrs. STANLEY.
Xaria	HORTON.	Cora	DARLEY.
Telasco	YATES.	Amanilla	Miss DELLINGER.
Alonso	SIMPSON.	Idall	Mrs. CLAUDE.
Diego	HILSON.	Runa	WHEATLEY.
Valasques	CARPENTER.	Zilla	OLDMIXON.

It had a very successful run.

In the above cast will be noticed the name of Banker, belonging to a young man who joined the company this season, and soon became an acceptable representative of walking gentlemen, and small, light comic parts—retaining his situation here till 1827. He married a sister of Mrs. E. Simpson.

On the 1st of December, Gen. Harrison and staff attended, to witness Mr. Cooper's able representation of *Macbeth*.

A Mr. Dunbar, announced simply as a young gentleman, made his *début* on the 9th as *Young Norval*, with sufficient success to warrant his subsequent appearance as *Hamlet*, *Frederick* ("Lovers' Vows"), *Octavian*, &c.

The same evening, Kenney's musical farce of "Turn Out" was played for the second time in America, with the annexed cast:

Somerville	Mr. DARLEY.	Forage	Mr. PRITCHARD.
Dr. Truckle	JONES.	Mrs. Ramsay	Mrs. HOGG.
Restive	YATES.	Marian Ramsay	DARLEY.
Gregory Redtail	HILSON.	Peggy	CLAUDE.

On the 13th, Cooper brought out Coleridge's fine tragedy entitled "Remorse," in which he gave a masterly delineation of *Don Ordonio*, supported by Simpson as *Don Alban*, Mrs. Darley as *Teresa*, and Mrs. Stanley as *Alhadra*, but failed to render it attractive.

On Christmas night, Mrs. Goldson, late of the Commonwealth, made her first appearance here as *Millwood*.

Morton's excellent comedy of "Education" was first presented to the New York public on the 13th of January, 1814, and frequently repeated with the following cast:

Sir Guy Staunch . . .	Mr. YATES.	Mrs. Templeton . . .	Mrs. STANLEY.
Templeton	" PRITCHARD.	Ellen	" CLAUDE.
Vincent	" SIMPSON.	Rosina	" GOLDSON.
Suckling	" HILSON.		

The following evening witnessed the first appearance in New York of that excellent and eminent actor, John Duff, for several years the pride and boast of the Boston and Philadelphia theatres. His opening characters were *Octavian* and the *Three Singles*, followed by *Gossamer* and *Count Romaldi*, ("A Tale of Mystery") *Fitzharding*, ("Curfew") and *Jeremy Diddler*, *Shylock*, *Sylvester Daggerwood* and *Looney McTwolter*, *Duke Aranza*, *Penruddock* and *Richard III.*; the latter played so closely after the manner of Cooke, as to require the keenest scrutiny to detect a variation.

Mr. Duff was by birth an Irishman, and had held a reputable position on the Dublin stage, which he left to fulfill an engagement at the Boston Theatre, where, in 1810, he made his first appearance in America, in the character of *Gossamer*. He afterward removed to Philadelphia, where he became an immense favorite as a member of the stock company, attracting far better houses than many who claimed the highest honors of starring; and it is recorded, that at regular prices, one of his benefits amounted to a greater sum than was ever received there on a similar occasion by Cooke, Keaß or Mathews. His versatility was wonderful, and his merit so great that we can think of no living general actor that can be compared with him; New York, however, saw him but seldom in his palmiest days, his regular engagements at Boston and Philadelphia affording him constant and remunerative employment for many years. In 1823, when he first introduced Mrs. Duff to the New York public, the dazzling brilliancy of her acting scarcely allowed a thought of him, and soon after, his efforts were almost paralyzed by continued and violent attacks of gout and rheumatism, although he

then frequently appeared at the Old Chatham, Bowery and Lafayette Theatres, where he is last remembered about the year 1827. He was a man of the kindest feelings, devoted to his wife and family, and his worst fault is said to have been the besetting sin of actors, an over-fondness for the dinner-table and its accompaniments. He died at Philadelphia, April, 1831.

On the 6th of February, the Theatre closed with the performance of "Education," re-opening with the same play on the 21st of the same month. On the 28th, Mr. Spiller made his first appearance this season as *Dr. Pangloss*, and on the 2d of March, produced a farce called "Eight to One," in which he personated *Peter Puzzle*, assuming seven other characters, with great applause.

Bray's long-popular farce of the "Toothache" was first played on the 21st of March, as follows: the *Prince*, by Mr. Carpenter; *Dr. Petitqueue*, Spiller; *Barogo*, Hilson; *Susan*, Mrs. Claude.

Mr. and Mrs. Clark, late of the Commonwealth, were now added to the company, making their first appearance in the "Castle Spectre," as *Hassan* and *Alice*, on the 28th; and their little daughter appeared, for the first time, as one of the "Children in the Wood," on the evening of April 1st.

The latter became a very pleasing and popular actress on reaching womanhood, well known at Boston, &c. She retired from the profession on her marriage with Mr. Klupfer, of that city, July 5th, 1824.

The "Heir at Law" and the "Spoiled Child" were played on the 4th of April, with Mr. Burke as *Zekiel Homespun* and *Old Pickle*, his first regular engagement here; and Mrs. Burke as *Cicely Homespun* and *Little Pickle*, her first appearance on the Park boards. Their success was complete, and they continued in high favor until they foolishly threw up their engagements in 1816. The "Spanish Barber" was revived, to give Mrs. Burke an opportunity of singing as *Rosina*. She also appeared as *Virginia*, *Margaretta*, *Maria*, (in "Of Age To-morrow") *Rosina*, in the rustic opera of that name, &c.

On the 9th of May, Miss Holman commenced an engagement as *Lady Teazle*, and took her benefit on the 23d, when she appeared as *Portia*, to the *Shylock* of Mr. Cooper. The farce of "Music Mad" was first played here on the 20th, and gave Mr. Yates as *Sir Christopher Crotchet*, and Mr. Hilson as *Matthew Method*, an admirable opportunity of displaying their great comic abilities. On the 25th, Dibdin's opera of the "Cabinet" was first performed—Darley, as *Prince Orlando*; Yates, as *Peter*; Hilson, as *Whimsiculo*; Mrs. Burke, as *Florella*; and Mrs. Claude, as *Constantia*; rendering their parts with peculiar force and effect. Mons. Villalave, famous in his art, also appeared about this time in feats of rope-dancing, &c.

June 6th, Mrs. Darley took her benefit, appearing as *Juliana*, in the "Honeymoon," and presenting as an afterpiece, for the first time, the "Widow's Vow," with the cast annexed:

Marquis	Mr. SIMPSON.	Countess	Mrs. CLAUDE.
Don Antonio	" YATES.	Isabella	" STANLEY.
Carlos	" DRUMMOND.	Flora	" BURKE.
Jerome	" HILSON.		

For Mr. Simpson's benefit, June 15th, Mr. Duff came on to play *Richard III.*, in which his close imitation of Cooke rendered him very attractive.

Mr. Dunbar, the young gentleman who made his *début* as *Norval*, played *Florian*, in the "Foundling of the Forest," on the 24th, for his benefit. His name, we believe, never appeared after this season, which terminated as usual on the 4th of July. The bill for that occasion included Pocock's melo-drama, the "Miller and his Men," for the first time in America, thus cast:

Grindoff	Mr. SIMPSON.	Carl	Mr. HILSON.
Count	" CARPENTER.	Ravina	Mrs. GOLDSO.
Lothair	" PRITCHARD.	Claudine	" CLAUDEN.
A Hornpipe by		Mr. DRUMMOND.	

and Valentine and Orson.

Valentine	Mr. PRITCHARD.	Hugo	Mr. HILSON.
Orson	" SIMPSON.	Eglantine	Mrs. GOLDSO.
King Pepin	" CLARK.	Floramunda	Miss DELLINGER.
Agremont	" DARLEY.	Agatha	Mrs. BURKE.

An extra night for the benefit of Mr. Yates was announced, on the 6th, with a grand concert and olio, by the principal members of the company, aided by Messrs. Entwistle, Southey, Spiller, Robertson, &c.

After the close of the Commonwealth performances at the Broadway Circus, and notwithstanding the death of Mrs. Twaits, and secession of Mr. and Mrs. Burke, Mr. and Mrs. Clark, Mrs. Goldson and Mr. Cauldfield, its projectors did not despair of establishing a second theatre in New York, and, obtaining possession of the building in Anthony Street, (now Worth Street) near Broadway, situated on the ground where Christ Church afterward stood, it was soon tastefully decorated by the skillful hand of Mr. Holland, who, in conjunction with Mr. Twaits, opened it in form on the 18th of April, 1814. Dwyer, Waring, Robertson, Fisher, Hathwell and Jacobs remained of the old company; and among the additions were Mrs. Beaumont, a fine-looking woman and an able actress; the stately Mrs. Barrett, her first appearance in six years, who now, for the first time in New York, took charge of the "old ladies;" the versatile widow Placide and family; Miss Brobston, Mrs. Jacobs, &c. The entertainments for the night were, the "Midnight Hour," the "Weathercock," and "Three Weeks after Marriage."

The 20th of April witnessed the first appearance of little Eliza Placide, as *Charles*, in "Laugh When You Can." Ten years after, she was a favorite singing actress at the Park Theatre, though she never displayed the eminent talents that belonged to other members of her family. In 1826, she married a Mr. Asbury, and left the stage; re-appearing, however, for a few weeks at the Park in the summer of 1836, her last appearance in New York. She has since played in the Western theatres, as Mrs. Mann, and is the mother of the young lady known to New York play-goers as Miss Alice Placide. The same evening Miss Caroline Placide, (whom we have before alluded to) made her *début* in an adult character as *Emily*, instantly establishing herself a favorite with the public, whose good opinion she has retained for fifty years.

Shortly after, another sister, Miss Jane Placide, was introduced as a *danseuse*, and though but little known afterward in New York, attained high distinction as a tragic actress in the Southern and Western theatres. Born in 1804, she went

through, from infancy, with the usual round of youthful characters, till her sixteenth year, when, at Norfolk, Va., in 1820, she appeared with success as *Volante*, in the "Honeymoon." In 1827, she played a short engagement at the Chatham Garden Theatre, and afterward went South, studiously preparing herself for the highest walks of her profession. She soon attained the position at which she aimed, and was acknowledged in that region as the best native *tragedienne* ever seen there. She died at New Orleans, in the height of her popularity, and while still improving as an actress, May 16th, 1835.

At this Theatre also, New York first saw the early efforts of our peerless comedian, Henry Placide, so long the pride of our metropolis. From small beginnings and the humblest efforts, he appears never for a moment to have faltered in his purpose or swerved from the direct road to prosperity and distinction, critically analyzing the smallest part intrusted to his care, and throwing around it a finish, an elegance and a completeness rarely attempted by a less careful and discriminating actor. The result of such a course was certain. He long since distanced every competitor in his peculiar line; and though for the last few years he has been seen here but in a small fraction of his list of parts, and other favorites have sprung up during his periods of absence, there is not at this day in the Union a general comedian who can be compared with him; and in the lowest and broadest line of comedy, he is the only one who ever trod the American stage perfectly irresistible in humor, and yet entirely free from grimace and buffoonery.

Mr. Placide was born in the year 1799, and at the time of which we treat was, of course, a mere lad, attracting but little notice. On his first appearance at the Park Theatre, September 2d, 1823, in the character of *Zekiel Homespun*, he at once gained a position in the favor of the audience that his twenty years' service there never impaired. Placed in a subordinate position to Hilson and Barnes, his great fidelity to nature, though in less conspicuous parts, soon raised him to a level with them, forming a comic trio that has never

been equaled in a stock company at any other period in the history of the New York Stage. But, admirable as were the other two gentlemen, it finally became apparent that to Mr. Placide was the attention of the audience principally given, and that he was fully capable of sustaining any character in which they appeared; and first one, and then the other, gave up their situations, leaving him entire freedom of choice in his selection of parts, embracing as wide a range as ever comedian chose to revel in. From clowns of the broadest Yorkshire dialect to the most mincing Cockney cit, in the garrulous Frenchman and the high-bred English gentleman, the simplest rustic, or the keenest London footman, in the clumsy hobbledohoy, or the pathetic childishness of extreme old age, he was equally at home and equally superior. Mr. Hilson only excepted, he was by far the best buffo vocalist ever heard in English opera, as his *Doctor Bartolo*, *Baron Pompolino*, *Lord Allcash*, *Doctor Dulcamara*, *Antonio*, *Leporello*, *Midas*, &c., abundantly testify.

In the "Rivals," his merit was quite as conspicuous in *David*, as it was in *Bob Acres* or *Sir Anthony Absolute*; and in the "School for Scandal," whether he played *Sir Benjamin Backbite*, *Crabtree*, or *Sir Peter Teazle*, no blemish could be found either in his conception or delineation. He has been the original hero of many parts that no subsequent performer ever made a hit in—none else having been acknowledged as the representative of *Sir Harcourt Courtly*, *Sir William Fondlove*, or *Colonel Damas*. Who, like him, as *Fathom*, ever divided the applauses of an audience with Fanny Kemble? Or drew away attention from Power's *Pat Rooney*, through the simplicity of little *Tom Dobbs*? Or excelled the Irish gentleman's *McShane* and *O'Doherty* by the perfection of his *Aspen* and *Frederick the Second*? Or whose *Doctor Caius* but his, ever interfered with the impressions of a *Falstaff*? Who has ever approached him as *Lord Ogleby*, or *Grandfather Whitehead*, or *Charles the Twelfth*, or *Jean Jacques Frisacque*, or *Frank Oatland*, or *Farmer Ashfield*, or in a hundred other parts? Many farces that were greatly applauded at the Park,

night after night, when Placide was the hero, have been, since his comparative retirement, laid aside, or if revived by other hands, have failed to be attractive. Witness "Sons and Systems," "Tom Noddy's Secret," "Uncle John," "Village Doctor," (in which his *Pierre Boncœur* was so capital) "Mr. and Mrs. Pringle," "Advice Gratis," "Water Party," and many, many others.

In fact, no other actor has ever so completely exemplified our idea of what a genuine comedian ought to be. After gaining the highest honors that could be bestowed on him in New York, and establishing his claim to be considered the most chaste and finished of American actors, he has, for the last twenty years, as it suited his pleasure or convenience, confined himself to short engagements in this and other principal cities of the Union giving, as yet, but little evidence of decay, either mental or physical—and far distant be the day when we shall be called on to part with one of whom every American play-goer may be so justly proud.

To return to the Anthony Street entertainments. On the 25th of April, 1814, Mrs. Beaumont, from Covent Garden, and more lately from the Philadelphia Theatre, where she had occasionally played during the last three years, made her first appearance in New York as *Euphrasia* and *Roxalana*, the former of which she played finely, and with much applause. Her *Isabella*, *Madame Clermont*, *Jane Shore*, &c., were justly considered very superior performances, but in comedy she was not so successful. This lady was the wife of De Jersey Beaumont, and afterward the leading actress in a Virginia circuit of which he was manager.

On the 9th of May, Mr. W. Robertson made his first appearance here as *Michael Ducas*, to the *Adelgritha* of Mrs. Beaumont.

On the 13th, Mr. Entwistle, from the Boston Theatre, made his first appearance as *Tyke*, in the "School of Reform," and *Crack*, in the "Turnpike Gate." He was afterward at Philadelphia, and in 1816 married Mrs. Mason, the justly popular favorite at the Park. Intemperance finally marred his

personations, and he ultimately died at New Orleans a suicide.

On the 20th, Mrs. Beaumont took her benefit, when, for the first time, she presented a drama called "A Sicilian Romance, or the Castle of Otranto," with the following cast:

Lindor	Mr. ROBERTSON.	The Lady	Mrs. BEAUMONT.
Marquis Otranto	" W. ROBERTSON.	Alinda	Miss PLACIDE.
Martin	" WARING.	Clara	Mrs. PLACIDE.
Gherlin	" ENTWISTLE.		

She also recited Collins' famous "Ode on the Passions," and the entertainment concluded with Gen. Burgoyne's once highly popular comedy called the "Maid of the Oaks:"

Old Grovely	Mr. FISHER.	Hurry	Mr. ENTWISTLE
Sir H. Grovely	" WARING.	Lady Bab Lardoon	Mrs. BEAUMONT.
Dupely	" W. ROBERTSON.	Maria	Miss PLACIDE.

Mr. Southey was now added to the company, making his first appearance on the 25th as *Sir Anthony Absolute* and *Jerry Sneak*; and on the 1st of June, Mr. and Miss Holman opened an engagement as *Lord* and *Lady Townly*.

Mr. Beaumont first appeared in New York as *Rolla*, June 15th. He was far inferior as a performer to his accomplished lady, but was handsome and showy in person.

For Mr. Twaits' benefit on the 22d, the Holmans appeared in "Know Your Own Mind;" Mrs. Beaumont gave a recitation; and the beneficiary, being too ill to attempt a speaking part, appeared as *Francisco*, the dumb boy in the "Tale of Mystery." This was his last appearance on the stage; he died on the 22d of August, just two months after, deeply deplored by all lovers of comedy.

On the 23d of June, the ceremony of marriage between Leigh Waring and Caroline Placide, was performed by the Rev. Benjamin Onderdonk, afterward Bishop of the Diocese.

On the 29th, for the benefit of Mr. and Mrs. Beaumont, Mrs. Cowley's celebrated comedy, entitled, "Which is the Man?" was revived, with Waring as *Lord Sparkle*; Southey as *Fitzherbert*; Entwistle as *Bobby Pendragon*; Mrs. Beaumont as *Lady Bell Bloomer*; and Miss Cordell's first appearance in New York as *Sophy Pendragon*.

The Anthony-street Theatre closed after the 4th of July, and the company transferred themselves to the Broadway

Circus, where they combined their dramatic efforts with equestrian performances, and M. Villalave's exercises on the tight-rope. Closing the season there on the 20th of August, they again opened at Anthony Street on the 29th of that month, with the drama of "Bunker Hill," and the afterpiece called "New York Volunteers."

We have but few other memoranda connected with this company at this establishment; but it is worthy of note that on the 22d of September Mr. Usher here made his first appearance in New York as *Richard III*. This gentleman's name is identified with the drama at the West, where he was long and favorably known as actor and manager. He opened the first theatre in Kentucky, at Lexington, in October, 1808, and was the leader in many other similar enterprises in that region. He had first appeared on the stage at Washington, D. C., in 1800, and was well known at one time as a prominent performer in Boston.





CHAPTER XXIV.

Park Theatre, 1814-15 ; 1815-16—Commonwealth, 1815.

A NEW Theatrical season at the Park commenced on the 31st of August, 1814, with Dunlap's never-failing "Glory of Columbia," succeeded by the "Miller and his Men." The principal members of the company were Simpson, Hilson, Pritchard, Spiller, Green, Burke, Darley, Clark, Bancker and Carpenter, with Mesdames Darley, Goldson, Burke, Claude, Hogg, Clark and Wheatley. Mrs. Spiller also appeared, a very feeble actress, and noticeable only as the wife of her husband, whom she survived many years. She was in the Park company as lately as 1836. Mr. Yates, Mr. William Jones, and Mrs. Oldmixon were not re-engaged, and the latter's absence was greatly deplored by her many admirers. The youthful singing heroines, in which she had formerly won great favor, appeared, however, to better advantage in the person of Mrs. Burke, and her more elderly comic characters were very respectably rendered by Mrs. Clark. Mr. Dwyer commenced a short engagement on the 3d of September, as *Gossamer*, and closed with *Vapid*, in the "Dramatist," for his benefit, on the 16th.

Mr. Warren, on the 14th, commenced a series of characters, in most of which he distanced all competition. He played *Sir Peter Teazle*, *Lord Scratch*, *Old Dornton*, *Sir Anthony Absolute*, *Sir Abel Handy*, *Falstaff*, &c.

Dibdin's comic opera, in three acts, entitled "The Farmer's Wife," which afterward attained great popularity from its own

dramatic merit and the beauty of Bishop's music, was first played in New York on the 26th :

Sir Charles Courtly . . .	Mr. SIMPSON.	Robin	Mr. BURKE.
Cornflower (the Farmer) . .	" WARREN.	Chalk	" BANCKER.
Captain Belton	" DARLEY.	Mrs. Cornflower . . .	Mrs. DARLEY.
Farmer Barnard	" PRITCHARD.	Miss Courtly	" BURKE.
Williams	" CLARK.	Jenny	" WHEATLEY.
Dr. Pother	" HILSON.	Susan	" CLAUDE.
Peter	" SPILLER.	Fanny	" CLARK.

We venture to say that, as a whole, this drama was as well acted in New York as in London. Sinclair, Incledon and Miss Stephens, in the music, however, soared above all American competition. The latter's favorite polacca, "Trifler Forbear," was one of the gems of the opera, and still ranks among the finest classic compositions of the age. Of the American cast, Mrs. Wheatley is, we believe, the sole survivor. After the conclusion of Warren's engagement, Mr. Green was substituted as *Cornflower*, which he played well, though not equal to his predecessor. On the same evening, Sept. 26th, a farce, called "Darkness Visible," was first performed in New York, with Simpson as *Welford*; Warren as *Jenkins*; Hilson, *Frank*; and Mrs. Claude, *Harriet*.

In October, Mr. Cooper, ever welcome, went through with a round of characters, concluding with *Othello* for his benefit on the 12th.

Nov. 16th, the once highly popular drama of the "Battle of Hexham" was revived after a slumber of twelve years, with Mr. Simpson as *Gondibert*; Hilson as *Gregory Gubbin*; Mrs. Goldson as *Queen Margaret*; and Mrs. Darley as *Adeline*.

The afterpiece was a new one, entitled, "Who's to Have Her? or the Dupers Outwitted." *Carlo*, by Mr. Darley; *Enrico*, Mr. Simpson; *Paulo*, Mr. Hilson; *Pietro*, Mr. Spiller; *Cecelia*, Mrs. Burke. Both are now forgotten.

On the 25th, Dunlap's "Count Benyowski" was also resuscitated, with Simpson as the *Count*; Green, the *Governor*; Hilson, *Hetman*; Pritchard, *Stephenoff*; Spiller, *Kudrin*; Mrs. Darley, *Athanasia*; and Mrs. Claude, *Fedora*.

After a long absence, Mr. Robertson returned to his old quarters, January 11th, 1815, appearing as *Reuben Glenroy*.

He had a benefit on the 13th, and made his last appearance on the 16th as *Abellino*.

Early in February, a Mr. Bibby astonished the public by his extraordinary imitation of Cooke's *Sir Archy McSarcasm*, being his first appearance in public. He subsequently played *Richard*, *Shylock*, *Sir Pertinax*, and other of the great tragedian's parts, and succeeded for several years in attracting attention by the perfection of his copies.

In April, 1816, he appeared with success at Covent Garden, London, as *Sir Pertinax*, and in May as *Shylock* and *Sir Archy*. He returned to New York, married a lady of wealth, retired from the stage, devoted his talents to the practice of the law, and is still living, in the enjoyment of health, fortune, and the esteem of all who know him.

The treaty of peace between Great Britain and the United States was ratified about this time, to the great joy of everybody, and on the evening of February 20th the following performances were announced in celebration of the event :

The Young Quaker.

Chronicle	Mr. BUREK.	Malachi	Mr. OLIFF.
Old Sadboy	" CLARK.	Goliath	Miss CLARK.
Young Sadboy	" SIMPSON.	Lady Rounceval	Mrs. HOGG.
Capt. Ambush	" PRITCHARD.	Araminta	" CLAUDE.
Spatterdash	" SPILLER.	Dinah Primrose	" DARLEY.
Clod	" HILSON.	Mrs. Millefleur	" WHEATLEY.
Shadrach	" DARLEY.	Pink	" CLARK.
Twig	" BAKER.	Judith	" SPILLER.

The Festival of Peace ;

Old Fearnought	Mr. GREEN.	Genius of Columbia	Mrs. DARLEY.
Young Fearnought	" PRITCHARD.	Peace	" CLAUDE.
Julius Cæsar Babbie	" BURKE.	Plenty	" SPILLER.
Columbia	Mrs. GOLDSON.	Commerce	" WHEATLEY.

and

Sprigs of Laurel.

Nipperkin	Mr. HILSON.	Sinclair	Mr. DARLEY.
Major Tactic	" BURKE.	Lenox	" CARPENDER.
Captain Cruiser	" CLARK.	Mary	Mrs. BURKE.

Mr. Cooper commenced a new series of characters on the 1st of March, as *Fitzharding* in the "Curfew;" and on the 13th played his original part of *Edward Smith*, in Dunlap's revived play, the "Force of Calumny." Dunlap's "Voice of Nature" was also revived on the 17th, a Master Wheatley representing the *Child*—not the present Mr. William Wheatley, but probably an elder brother.

On the 29th, Mrs. Gilfert (late Miss Holman) commenced

an engagement as *Lady Teazle*, with her usual brilliant success. She took her benefit on the 10th of April, when she played *Lady Bell* to Hilson's *Dashwould* and Simpson's *Young Millamour*.

"For Freedom, Ho!" a drama by Pocock, was first played on the 5th of April, with the following cast:

Commandant	Mr. CARPENDER.	Tom Tough	Mr. HILSON.
Gillaume	" SIMPSON.	Michael	Mrs. CLAUDE.
Capt. Laurel	" FAITCHARD.	Eliza	" GOLDSON.
Sir Francis Faddie	" SPILLER.	Lisette	" BURKE.

In the company this season we first note the name of Miss Mary Anne Brundage, who is remembered as playing one of the "Children in the Wood," on the 19th of April. Endowed with great personal beauty, she was long an object of attraction—though in very subordinate parts, and attained great notoriety by her intimacy with the eccentric poet, McDonald Clark, to whom she was married on the 16th of July, 1820, and from whom she soon after separated.

On the 24th, Mrs. Gilfert, supported by Mr. Cooper, commenced a series of tragic personations, and, among others, played *Arpasia*, to his *Bajazet*, in Rowe's now forgotten tragedy of "Tamerlane."

On the 17th of May, a brilliant addition to the company was made in the person of Mrs. Williams, from the London and Dublin Theatres, who, on that evening, made her *début* in America as *Letitia Hardy*, and *Caroline* (in the "Prize"). She afterward played *Violante*, *Albina Mandeville*, *Peggy*, *Bisarre*, *Priscilla Tomboy*, &c., each character gaining her greater favor with the audience.

Inferior to the elegance of Mrs. Gilfert in the high-bred lady of fashion, there was an ease, gayety, and truthfulness about her personations that won the admiration of all, while the gracefulness of her dancing and her superior vocal abilities gave her advantages that few of her contemporaries could boast. She at once became a favorite, and played the two following seasons with undiminished *eclat*—having, in the meantime, become Mrs. S. Wheatley, by which name she was well known at Boston and Philadelphia, where she also ranked with the first comic actresses of the day. By inexperienced

dramatic readers, this lady has been frequently confounded with Mrs. Frederick Wheatley, so long the favorite of New York in "old ladies."

In July, 1830, after an absence of ten years, Mrs. S. Wheatley re-appeared at the Park in the characters of *Mrs. Oakley*, and her favorite, *Caroline* (in the "Prize"); and is spoken of by a critic who had never before seen her, as "that kind of person, and of that time of life, which are often described by the union of the three words—fat, fair, and forty—in this case we may, perhaps, omit the adjective in the middle." He, however, praises her acting, and says that her *Caroline* would have charmed twenty years before, but that Time has laid his hand too markedly on her person to allow her to attempt, with prudence, to personate girls scarcely out of their teens.

We last remember her in New York at the Bowery Theatre, September, 1831, in connection with a fine corps of comedians then playing there. During her first engagement, she brought out the charming little piece called "Personation," (made so much of in London by Bannister and Mrs. Charles Kemble) in which she played *Lady Julia*, with Mr. Simpson as *Lord Henry*. This was on the 26th of May, 1815, and on the 29th, Dimond's musical piece of "Youth, Love and Folly" was first played. *De Linval*, Mr. Simpson; *Florimond*, Pritchard; *Arinette*, Mrs. Williams; *Clotilda*, Mrs. Burke.

In June, Mr. Robertson again appeared—on the 13th as *Guiscard*, for Mr. Pritchard's benefit, and on the 19th as *Rolla* and *Storm*, for Mr. Carpenter's benefit; on which latter occasion, Mrs. Aldis (formerly Mrs. Stanley), after a year's absence, re-appeared as *Elvira* and *Ella Rosenberg*.

Mrs. Green, formerly Miss Willems, of the Philadelphia Theatre, made her first appearance in New York, June 23d, on the occasion of her husband's benefit, in the characters of *Widow Cheerly*, and *Christine* in "Tekeli." She had come to America with Wignell's company, in 1794, being then a mere child, and had been as remarkable for her beauty as she still was for her excellence as a vocalist. She survived her husband many years.

Bishop's fine opera of the "Devil's Bridge" was given for the first time in America on the 4th of July. Cast to the full strength of the company, it could not fail of success, and long continued to be heard with applause. It was thus played:

Count Belino	Mr. DARLEY.	Pietro	Mr. SPILLER.
Baron Toraldi	" SIMPSON.	Julio	Miss CLARK.
Marcelli	" HILSON.	Countess Rosalvina	Mrs. DARLEY.
Antonio	" GREEN.	Claudine	" CLAUDE.
Florian	" FRITCHARD.	Lauretta	" BURKE.

On the 10th, Mrs. Williams commenced her second engagement, appearing as *Juliana*, *Miss Hardcastle*, *Lydia Languish*, *Nell*, *Marian Ramsay*, *Helen Worrett*, &c., and for her benefit, on the 21st, as *Lady Restless* and *Zorilda*.

The season closed on the 24th, with the "Devil's Bridge" and "Don Juan," having been extended to a later period than any preceding one.

Mr. Green's engagement terminated with the season, and he never again appeared in New York.

THE PARK THEATRE was re-opened on the first of September, 1815, with Dunlap's comedy of "Lovers' Vows," thus cast:

Frederick	Mr. SIMPSON.	Landlord	Mr. GRAHAM.
Baron Wildenheim	" FRITCHARD.	Laborer	" OLIFF.
Count Cassel	" SPILLER.	Amelia	Mrs. DARLEY.
Arnaud	" DARLEY.	Theodosia	" GOLDSON.
Christian	" BURKE.	Cottager's Wife	" HOGG.
Hubert	" CARPENDER.	Country Girl	" WHEATLEY.

And the opera of *Paul and Virginia*.

Paul	Mr. DARLEY.	Diego	Mr. GRAHAM.
Captain Tropic	" FRITCHARD.	Alamba	" SPILLER.
Antonio	" CARPENDER.	Virginia	Mrs. DARLEY.
Sebastian	" BANCKER.	Mary	" WHEATLEY.
Dominiue	" BURKE.	Jacintha	" SPILLER.

On the 4th, Mr. Hilson and Mrs. Williams made their appearance as *Bob Acres* and *Lydia Languish*, both receiving the heartiest welcome.

On the 18th, the first new piece of the season, a farce by Dibdin, called "Past Ten O'clock, and a Rainy Night," was produced, with the following cast:

Sir Peter Punctual	Mr. GRAHAM.	Bantam	Mr. SPILLER.
Harry Punctual	" CARPENDER.	Sam Squib	" BURKE.
Charles Wildfire	" FRITCHARD.	Nancy	Mrs. DARLEY.
Old Snapps	" JONES.	Lucy	" CLAUDE.
Young Snapps	" BANCKER.	Silence	" HOGG.
Dosey	" HILSON.		

THE COMMONWEALTH THEATRE was also open at this time, numbering among its company, Tyler, West, Hardinge, Mestayer, a low comedian, and father of Mrs. Charles Thorne and

Miss Emily Mestayer; Monier, father of the beautiful Virginia Monier, who led the female business at the Old National in 1838; Labottiere, the dancer; A. J. Allen, Mrs. Allen, Mrs. May, Miss Ryckman, Miss Harris, &c.

At THE PARK, on the 7th, was first played the farce of "Intrigue, or Married Yesterday," by Poole, afterward the successful author of "Paul Pry," &c. Pritchard played *Captain Rambleton*; Simpson, *Varnish*; Spiller, *Tom*; and Mrs. Williams, *Ellen*.

A new comedy, called "Debtor and Creditor," was brought out on the 13th; and another, entitled "First Impressions," on the 23d; but, though cast to the best strength of the company, neither retained long possession of the stage.

Mrs. Burke made her first appearance, November 1st, as *Catharine*, in the "Exile," and was received with the warmest applause; and, on the 6th, Mr. Cooper again gratified his friends by coming forward as *Hamlet*, following it with several popular parts, and concluding with *Zanga*, in the "Revenge," for his benefit, on the 24th.

"Aladdin, or the Wonderful Lamp"—still one of the most popular of melo-dramatic romances—was first played in America on the 25th, with the following cast:

Tabl Tongluck	Mr. JONES.	Aladdin	Mrs. WILLIAMS.
Prince Azack	" CARPENDER.	Princess	" GOLDSON.
Abenazack	" SIMPSON.	Ching Mustapha . . .	" HOGG.
Kazrac.	" BURKE.	Amrou	Miss DELLINGER.

Mr. Bibby, the noted imitator of Cooke, appeared as *Sir Pertinax*, on the 13th of December, and was again well received. He afterward played *Shylock*, *Hamlet* and *Octavian*, making his last appearance (prior to visiting Europe) on the 30th, as *Romeo* and *Sir Archy*.

On New Year's Night, 1816, "Catharine and Petruchio" and "Don Juan" were performed; also, for the first time in New York, the melo-drama of "Zembucca," which still retains possession of the stage. It was thus cast:

Zembucca.	Mr. PRITCHARD.	Selim	Mr. CARPENDER.
Korac	" SIMPSON.	Salle.	" DARLEY.
Mirza	" BURKE.	Ebra.	Mrs. DARLEY.
Buffardo	" SPILLER.	Amasalde	" GOLDSON.

On Mr. Simpson's benefit night, January 5th, Dimond's opera, called "Brother and Sister," with Bishop's music, was

represented for the first time, with the following distribution of parts:

Don Sylvio	Mr. PRITCHARD.	Isadora	Mrs. DARLEY.
Don Christoval	" BURKE.	Camilla	" GOLDBSON.
Pachecho	" SPILLER.	Rosantha	" BURKE.

On the 15th, a Mr. Phillips, who had made his *début* in New York on the 15th of May, 1815, as *Young Norval*, re-appeared as *Frederick*, in "Lovers' Vows;" he also played *Durimal*, in "Point of Honor;" *Lothair*, in "Adelgitha;" and *Cesario*, in "Alfonso," for his benefit. This was Aaron J. Phillips, afterward a well-known actor of old men, connected with various theatres here, and at different times manager of several in other cities. He died in New York, in 1846.

On the 19th, a young gentleman made his *début* as *Hamlet*, and on the 26th was announced for the character of *Romeo* as Mr. Bartow—also appearing as *Achmet* and *Tancred*. He played a few nights the ensuing season, but his name thereafter disappears from the bills.

Mrs. Hogg, long acknowledged as the best representative of old women known to the New York stage, died suddenly on the night of February 6th, at the age of 67.

On the 7th of February, was played, for the first time in many years, Mrs. Centlivre's celebrated comedy of "A Bold Stroke for a Wife," and, with the annexed cast, was frequently repeated:

Col. Feignwell	Mr. SIMPSON.	Simon Pure	Mr. BANGKER.
Freeman	" PRITCHARD.	Anna Lovely	Mrs. DARLEY.
Perriwinkle	" SPILLER.	Betty	" WHEATLEY.
Obadiah Prim	" BURKE.		

On the 16th, Mrs. Anderson, a daughter of the comedian Jefferson, made her first appearance in New York as *Moggy McGilpin*, in the "Highland Reel;" and on the 24th, her husband likewise appeared for the first time, as *Robert*, in the "Curfew." The lady was very young, pretty and interesting, and was most favorably known afterward at the Philadelphia Theatre. She died in early life, leaving two daughters, one of whom, Mrs. Thoman, was a favorite in Boston a few years since, and the other, Mrs. G. C. Germon has played in Boston, Philadelphia and New York, and has introduced to the stage, her daughter, Miss Effie Germon, with very flattering success.

For his benefit on the 26th, Mr. Cooper, who had again appeared for a few nights, played *Benedick*, and the *ci-devant* Mrs. Williams (now first announced as Mrs. S. Wheatley) made a charmingly effective *Beatrice*.

The "Forest of Bondy," a still popular melo-drama, was first represented in New York on the 18th of March; *Macaire* by Mr. Simpson; *Gontram*, Pritchard; *Blaize*, Spiller; *Florio*, Mrs. Anderson; *Lucille*, Mrs. Darley; *Dame Gertrude*, Mrs. Wheatley—her first attempt in a line of characters in which she afterward attained such great excellence.

The beautiful domestic drama of the "Maid and Magpie" was first played here on the 1st of April; *Henry*, by Mr. Simpson; *Everard*, Anderson; *Gerald*, Pritchard; *Benjamin*, Darley; *Martin*, Burke; *Dame Gerald*, Mrs. Wheatley; *Annette*, Mrs. Darley. Its merit still guarantees a favorable reception whenever performed.

A most valuable addition was now made to the dramatic force of the city by the engagement of Mr. and Mrs. Barnes, Mr. and Mrs. Baldwin, and Mr. Betterton; three of whom made their first appearance in America on the 17th of April, viz.: Mrs. Barnes as *Juliet*; Mr. Baldwin as *Sam*, in "Raising the Wind;" and Mrs. Baldwin as the *Nurse* and *Miss Durable*.

Few actresses have been so deserving, fewer still have been as fortunate as Mrs. Barnes. She at once gained the affections of the audience, and during a theatrical career of five and twenty years, nothing occurred to detract, in the slightest degree, from the kindest feelings always entertained for her. In person, Mrs. Barnes was finely formed, but under middle size. Her features, though small, were eminently beautiful, and at her perfect command in portraying every shade of passion; and her face was lighted up by most eloquent and expressive dark eyes. As a tragic actress, she was superior to any contemporary, Mrs. Duff and Fanny Kemble alone excepted; and in a few characters, *Juliet* and *Evadne*, for instance, we have never seen her equal. As the fond Italian girl, all critics agreed for many years that she soared beyond rivalry. She excelled principally in the youthful heroines of

tragedy, though few ladies have given us high comedy with equal finish, and no roguish boy was ever better personated than by Mrs. Barnes. In melo-drama and pantomime, her action was always graceful, spirited and correct—*Fenella*, *Aladdin*, and the *Dumb Savoyard* have rarely found a better representative. Respected and admired in private life, Mrs. Barnes mingled in the best society of the city, and possessing an easy competence, after her husband's death took a formal farewell of the Stage, November 2d, 1841. She afterward visited England with her daughter, Miss Charlotte Barnes, (afterward Mrs. Edmund Conner) but returned to spend the evening of her days among those who first appreciated and rewarded her genius. She once or twice emerged from her retirement for the benefit of her daughter, and on the 25th of July, 1851, at Philadelphia, appeared as *Lady Randolph*, with almost undiminished excellence.

Mrs. Barnes was at length attacked with paralysis, and after the death of her daughter, to whom she was most tenderly attached, finally sunk under a long, protracted illness. She died in New York, on the 26th of August, 1864, in the 84th year of her age, and was buried from her residence in Vandam Street, which she had occupied for more than thirty-five years. As an actress, the faults of Mrs. Barnes were so few that they almost escaped the eye of criticism, and as a woman, the tongue of scandal or of malice never ventured to assail her. Mrs. Barnes was a native of London—her maiden name Greenhill—but she originally played as Miss Simpson in the British provinces, and subsequently, under her marital designation, at the Haymarket and Drury Lane.

Mrs. Charlotte Baldwin, the sister of Mrs. Barnes, proved to be an efficient and able delineator of elderly females, and occasionally played a pert chambermaid with great spirit. New York had never before seen so good an "Old Woman," and though she has since been excelled in the "Fashionable Dowager" and "Prim Old Maid," by Mrs. Wheatley and Mrs. Vernon, she possessed an advantage over them in her ability to represent a serious character with great force and discrim-

ination. The *Duchess of York* has seldom had so fine a representative on our stage. After the death of Mr. Baldwin, she married Mr. Westervelt Walstein, of this city. The match proved unhappy, and a separation was the consequence. In the latter part of her career, she became very corpulent, and unfitted in appearance for the stage, from which she retired in 1837. Mrs. Walstein died in New York, April 21st, 1856, aged 78. She had originally played in the British provinces as Mrs. Simpson.

Mr. Joseph Baldwin possessed considerable merit as a low comedian, but not being equal to Hilson, Spiller, or Barnes, appeared under a great disadvantage. He was, however, exceedingly clever in a comic song.

Mr. Baldwin died in May, 1820, aged 33 years, and his tombstone may be seen in the southwest corner of Trinity churchyard.

On the 22d of April, Mr. John Barnes made his first bow in America as *Sir Peter Teazle* and *Lingo*; Mrs. Barnes being the *Lady Teazle* of the comedy, and Mrs. Baldwin the *Mrs. Chesshire* of the farce. He soon became an immense favorite, and, in the course of his theatrical life, probably caused more amusement and laughter than any comedian we have ever had. With every capability of excellence, he too often preferred the applauses of the thoughtless many to the better praises of the judicious few; but the comical phiz of "Old Barnes" was always the signal for a burst of merriment, and even they who censured his extravagance were obliged to laugh at his whimsical grimaces. He was truly eminent in such characters as *Sir Anthony Absolute*, *Sir Abel Handy*, *Lord Duberly*, *Cosey*, &c., and in *Old Rapid*, *Brummagem*, *Delph* and *Nipperkin*, we have never seen his equal. Mr. Barnes left the Park Theatre in the summer of 1832, and took the management of the Richmond Hill, in Varick Street, which proved an unfortunate speculation. He occasionally afterward appeared on the scene of his former triumphs, where he played for the last time in the fall of 1840. The principal portion of the time was, however, profitably devoted to star

engagements at the South and West, in company with his wife and daughter. While on a professional visit to Nova Scotia, in the summer of 1841, a carbuncle appeared on his nose, and after a very short illness, caused his death on the 28th of August, at the age of 60. His remains were brought to New York, and interred in St. Mark's burying-ground.

On the 24th of April, Mr. Betterton made his *début* in the "Clandestine Marriage" as *Lord Ogleby*, to Mrs. Baldwin's *Mrs. Heidleberg*. This gentleman, whose real name was Thomas Butterson, and who, by the change of a letter, had taken that of one of the most eminent of British actors, was born in Dublin, and long held a respectable position in the Theatre there, as well as in the English provinces. He obtained an engagement for his daughter (afterward the celebrated Mrs. Glover) at Covent Garden, in 1797, and in October of that year made his own first appearance there as *Belcour*, but was unable to rank with the best performers of the metropolis. On his arrival in the New World, he was past his prime, and did not create the sensation he had anticipated. Among his first series of characters were *Sir Lucius O'Trigger*, *Dumont*, *Old Dornton*, *Major O'Flaherty* and *Richard III.*, and as a stock actor, he would have proved a valuable addition to the strength of the company. In December, 1819, Mr. Betterton was married in New York, to Mrs. Ann Bunting, but afterward returned to England, and died there in 1835, at the age of 80. After the appearance of these recruits, a succession of standard plays was produced, in which Mrs. Barnes increased her reputation by her admirable performances of *Belvidera*, *Jane Shore*, *Angela*, *Albina Mandeville*, &c.

On the 10th of May, one of the earliest dramatic productions of John Howard Payne, entitled "Accusation," an adaptation from the French, was first represented.

D'Anglade	Mr. SIMPSON.	Hubert	Mr. SPILLER.
Bertrand	" BURKE.	Marcel	" BARNES.
Leon de Valency . .	" BETTERTON.	Madame de Cervai .	Mrs. S. WHEATLEY.
Valmore	" FRITCHARD.	Madame d'Anglade .	" BARNES.

Another comedy, called "Living in London," was produced with less success on the 24th.

Mrs. Barnes took her first benefit on the 29th, when she appeared as *Isabella*, in the tragedy of that name, and as *Cherubino*, in the "Marriage of Figaro," Mr. Barnes playing *Antonio*.

Mr. Simpson's benefit took place on the 10th of June, when he produced for the first time here, Mrs. Charles Kemble's beautiful drama of "Smiles and Tears," with the following very superior cast:

Fitzharding	Mr. PRITCHARD.	Lady Emily	Mrs. S. WHEATLEY.
Sir H. Chomley . . .	" SIMPSON.	Mrs. Belmore . . .	" DARLEY.
Col. O'Donolan . . .	" BETTERTON.	Mrs. Jeffries . . .	" BALDWIN.
Stanley	" JONES.	Cecil Fitzharding .	" BARNES.
Devalal	" CARPENDER.		

On the same occasion, Mr. Barnes sung his famous comic song, "Barney, leave the girls alone," and Mrs. Barnes recited Collins' "Ode on the Passions," two performances of which the public never tired, and which continued to be repeated with applause as long as they remained on the stage.

The Fourth of July was celebrated by the first performance of a drama, called the "Battle of New Orleans," in which Mr. Robertson made his first appearance this season, as *General Jackson*. The other characters were:

Malville	Mr. PRITCHARD.	American Soldier .	Mr. BALDWIN.
Sir E. Packenham . .	" CARPENDER.	Abbess	Mrs. GROSHON.
Gen. Coffee	" JONES.	Louisa	" ANDERSON.
Brian O'Flanagan . .	" BURKE.	Charlotte	Miss DELLINGER.

On the 8th, after six months' absence at the South, Mr. Hilson appeared as *Tyke* and *Somno*, and afterward played *Falstaff*, *Sir Peter Teazle*, *Shylock*, *Apollo Belvi*, &c.

On the 10th, Mrs. Gilfert commenced an engagement as *Calista*. The combination of this lady with Mrs. Barnes rendered the performance of several tragedies very attractive. The latter appeared as *Jane Shore*, *Cora* and *Statira*, to Mrs. Gilfert's *Alicia*, *Elvira* and *Roxana*.

On the 22d, Mrs. Gilfert's benefit took place, when she appeared as *Lady Townly*; and Mrs. Claude, formerly of this Theatre, but then of Philadelphia, made her last appearance in New York as *Miss Jenny*.

The season terminated on the 27th of July.



CHAPTER XXV.

Park Theatre, Stephen Price, Manager, 1816-17, 1817-18.

AT what date Mr. Cooper withdrew from the direction of the Park Theatre, we have not learned; but at the period of which we write, Mr. Stephen Price was sole lessee and manager, with the aid of Mr. Simpson in the stage department.

The comedy of "Smiles and Tears," and the Eastern romance of "Aladdin," were the entertainments for the opening night, September 2d, 1816, in which the favorites of the previous season were again warmly welcomed.

Mrs. Aldis (late Mrs. Stanley) after a year's absence, made her *re-entree* on the 6th, as *Adelgitha*.

On the 18th, for the first time in New York, a drama from Scott's "Guy Mannering" was played, with the following cast:

Henry Bertram . . .	Mr. SIMPSON.	Baillie Mucklethrift .	Mr. BALDWIN.
Col. Mannering . . .	" ROBERTSON.	Franco	Miss BRUNDAGE.
Dominie Sampson . . .	" BARNES.	Julia Mannering . .	Mrs. S. WHEATLEY.
Dandie Dinmont . . .	" PRITCHARD.	Lucy Bertram . . .	" ANDERSON.
Dick Hatteraick . . .	" CARPENDER.	Mrs. McCandlish . .	" BALDWIN.
Gabriel	" ANDERSON.	Meg Merrilies . . .	" ALDIS.
Gilbert Glossin . . .	" JONES.	Flora	Miss DELLINGER.

The still popular farce of "Love, Law and Physic," was produced on the 23d, with the annexed cast:

Flexible	Mr. SIMPSON.	Andrew Bang . . .	Mr. ROBERTSON.
Dr. Camphor	" JONES.	Lubin Log	" HILSON.
Capt. Danvers . . .	" PRITCHARD.	Mrs. Hillary . . .	Mrs. BALDWIN.

On the 25th, Maturin's famous, though objectionable tragedy of "Bertram" was first played, with very great success:

Bertram	Mr. ROBERTSON.	Imogene	Mrs. BARNES.
St. Aldobrand . . .	" CARPENDER.	Clotilda	" ANDERSON.
Prior	" PRITCHARD.		

Robertson played the hero well, and the guilty *Imogene* has rarely been as ably represented as by the impassioned

Mrs. Barnes. Mr. Betterton's first appearance this season took place on the 8th of October, as *Dennis Brulguddery*. He did not prove attractive. The burlesque tragic opera of "*Bombastes Furioso*," with Barnes as *King Artaxominies*; Hilson as *Gen. Bombastes*; and Mrs. S. Wheatley as *Distaffina*, was first played on the 17th, with great applause.

On the 18th, a comedy called "*Where to Find a Friend*," written by Mr. Leigh, was represented, and repeated a few times with the following cast:

Morden	Mr. SIMPSON.	Barney	Mr. BETTERTON.
Heartley	" HILSON.	Lady Morden	Mrs. S. WHEATLEY.
Torrington	" ROBERTSON.	Mrs. Bustle	" BALDWIN.
Timothy	" BARNES.		

The "*Woodman's Hut*," for many years a very popular drama, was first played here on the 28th, the characters thus distributed:

Ferdinand	Mr. SIMPSON.	Bruhl	Mr. JONES.
Schampf	" PRITCHARD.	Moritz	" BARNES.
Wolfender	" ROBERTSON.	Amelia	Mrs. BARNES.

November 4th, Mrs. Darley made her first appearance this season, as *Helen Worrett*. On the 7th, a Mr. Adamson, from the Bath Theatre, first appeared in New York as *Tyke*. We do not know that he ever again played at the Park, but in 1822 he was at the so-called City Theatre in Warren Street.

Mr. Bibby soon after appeared as *Richard*, *Romeo*, *Shylock*, *Sir Giles Overreach* and *Sir Pertinax McSycophant*, being his last engagement at this establishment.

Pocock's operatic piece, "*John of Paris*," was first given in New York on the 25th. Mr. Darley as *John*; Mr. Hilson as *Pedriago Potts*; Mr. Pritchard as *Vincent*; and Mrs. Anderson as the *Princess of Navarre*, were all very happy in their respective parts.

Congreve's old comedy of "*Love for Love*" followed on the 27th, for the first time in the Park Theatre, thus cast:

Sir Sampson Legend . .	Mr. JONES.	Scandal	Mr. ROBERTSON.
Valentine	" SIMPSON.	Mrs. Frail	Mrs. ALDIS.
Ben	" HILSON.	Mrs. Foresight . . .	" BALDWIN.
Foresight	" BARNES.	Miss Prue	" S. WHEATLEY.
Tattle	" PRITCHARD.	Angelica	" DARLEY.

December 2d. Mrs. Johnson, formerly the favorite of the town, re-appeared as *Lady Randolph*, after an absence of ten years in England. Time had robbed her of the charms of youth, but her appearance gave great pleasure to many of her

old admirers, and her performance of *Jane Shore*, *Queen Elizabeth*, ("Earl of Essex") *Madame Clermont*, *Eugenia* and *Violante*, was such as to sustain her previous high reputation. On the occasion of her benefit, she brought forward her daughter, who introduced a divertisement on the harp with unbounded applause—being her first appearance since early childhood.

"What Next?" a farce by Dibdin, was played on the 13th, as follows:

Col. Touchwood . . .	Mr. ROBERTSON.	Sharp	Mr. DARLEY.
Major Touchwood . .	" PRITCHARD.	Mrs. Prudence . .	Mrs. BALDWIN.
Snaggs	" BARNES.	Clarissa	" ANDERSON.

On the 18th, Cooper commenced an engagement as *Hamlet*; and on the 20th, for the first time in New York, gave a masterly delineation of *Bertram*. His performances extended to the 13th of January, when, for his benefit, he appeared as *Beverly*, in the "Gamester."

Mr. Hilson took his benefit, December 30th, appearing as *Jack Bowline*, in Dunlap's "Fraternal Discord;" and also producing, for the first time, Allingham's musical farce of "Transformation," with the following cast:

Makesafe	Mr. JONES.	Caution	Mr. BALDWIN.
Laglast	" PRITCHARD.	Adelaide	Mrs. ANDERSON.
Chameleon	" HILSON.	Judith	" BALDWIN.
Matschi	" DARLEY.		

January 1st, 1817, in addition to "Lovers' Quarrels" and the "Poor Soldier," Dibdin's romance of the "Ninth Statue, or the Irishman in Bagdad," was played with great success, for the first time in America, the characters thus distributed:

Prince Zeyn	Mr. ROBERTSON.	Cobad	Mr. GRAHAM.
Kilrooney	" PRITCHARD.	Namouna	Mrs. DARLEY.
Bubekir	" BARNES.	Musca	Miss DELLINGER.
Morabec	" ANDERSON.	Alcolomb	Mrs. GROSHON.
Pandac	" BALDWIN.	Gulna	" BALDWIN.

This drama has been frequently revived, and was last played at the Bowery a few years since.

Mr. John Graham, whose name appears in the above cast, was a native of this city, and in the characters usually allotted him maintained a good repute for correctness and respectability. During the war of 1812, Mr. G. served as an officer in the 13th Regiment U. S. Infantry, and obtained the approbation and esteem of his brother officers.

On the 15th, Miss Ellen Augusta Johnson, daughter of the esteemed old Park favorites, made her dramatic *début* in the

"Child of Nature," as *Amanthis*. She next appeared in "Love in a Village," now played for the first time in ten years, with the following superior cast:

Sir W. Meadows. . . .	Mr. JONES.	Hodge	Mr. BALDWIN.
Young Meadows. . . .	" DARLEY.	Rosetta	Miss JOHNSON.
Hawthorn	" PRITCHARD.	Lucinda.	" DELLINGER.
Justice Woodcock . . .	" BARNES.	Mrs. Deborah	Mrs. BALDWIN.
Eustace	" BANCKER.	Margery	" GROSHON.

Her third character was *Lilla*, in the "Siege of Belgrade," and on the 20th, for her benefit, she personated *Letitia Hardy*, and *Rosina*, in the opera of that name, being received in all with the greatest applause—both playing and singing with uncommon excellence for a novice, having appeared but a few times at Drury Lane in 1815.

Born in 1800, this young lady was now in the first blush of womanhood, and endowed with the greatest personal loveliness. To a finely proportioned figure of full medium height, she joined a graceful carriage and an artlessness of manner that at once won every heart. Her features were handsome and expressive, her eyes of the softest blue, her complexion of the most delicate fairness; and her hair, a rich auburn in color, and profuse in quantity, usually floated in easy curls over her snowy and well-turned shoulders. Her voice was musical, and in her clear ringing laugh, she eclipsed every actress that has ever trod the New York Stage. It was so light, merry, and joyous, so sympathetic in its tone and quality, that it affected every hearer, and compelled the audience to join in unison with her. Under the judicious supervision of her parents, she had acquired a thorough education, was mistress of several modern languages, and possessed every ornamental accomplishment suited to her sex. On becoming a regular member of the company, her beauty and merit as an actress, together with what was then considered her superior singing, and her brilliant execution on the harp, at once placed her at the summit of popular favor, a position that she retained until the summer of 1830. She married Mr. Hilson, the eminent comedian, in August, 1825—a match of the purest affection, and, we believe, of unalloyed happiness. On the death of Mrs. Johnson, in June, 1830, Mrs. Hilson's mind

was so much affected by the loss of a parent on whom she doted, that for a time she withdrew entirely from the stage; and, on resuming the profession, principally traveled with her husband on the usual Southern and Western starring tours, until his death, in 1834. In the fall of 1835, she returned to the Park, sadly changed; her beauty and her youth had fled together, and though she was kindly received for the sake of the past, she was unable to give her personations that vividness and force that had once distinguished them. Her greatest failure was in serious characters, for she could still dash through a brilliant comedy part with great spirit, though her faded appearance contrasted mournfully with the assumed gayety of her manner. While still attached to the Park company, Mrs. Hilson contracted the scarlet fever during her attendance on her only child, who was sick of the same dangerous disease. The child recovered;—the mother died—on the morning of April 2d, 1837. The late William Leggett, in the *Plaindealer*, thus summed up her character: "As a woman, she was pure, gentle and amiable; and she had the rare fortune, never more fully merited, of passing without the slightest stain or reproach through a walk of life peculiarly infested by the slanderers of female reputation. But so unaffected and guileless was Mrs. Hilson, that calumny dared not select her name for its subject, and licentiousness in her presence checked his ribald tongue, and stood rebuked to silence."

On the 22d of January, an engagement commenced with a fine equestrian corps, under the direction of Mr. West, from London—opening with "Timour the Tartar," in which Mr. Robertson played *Timour*; Mr. Parker, *Kerim*; Mr. Williams, *Sanballet*; and Mrs. West, (a superior dancer, and an able melodramatic actress) *Zorilda*. Among the troupe were Campbell, a very capital clown; and Blackmore, a daring and skillful rope-dancer. "Blue-Beard," "Lodoiska," and the "Tiger Horde," followed successively, drawing full houses until the engagement terminated on the 28th of February.

Mr. Bartow, the *debutant* of last season, re-appeared on the

31st of March as *Hamlet*; and for his benefit, on the 10th, played *Chamont*, in the "Orphan."

On the 12th, a new comedy, called "My Wife, What Wife?" was produced for the first time with the cast below:

Gov. Hurricane	Mr. BARNES.	Paddeen	Mr. PRITCHARD.
Col. Gayton	" SIMPSON.	Mrs. Gayton	Mrs. GROSHON.
St. Ermont	" ROBERTSON.	Constantia	" DABLEY.
Pass	" HILSON.		

On the 19th, Mr. Alexander Wilson made his first appearance in New York as *Rolla*. He was not destitute of merit, and possessed many excellent histrionic requirements.

Ten years later, when playing in conjunction with Mr. Forrest at the Bowery Theatre, many considered him the better actor, but he never attained the latter's eminence. In 1840, Mr. Wilson was the lessee and manager of the National Theatre, corner of Leonard and Church Streets, but his connection with the establishment resulted most disastrously. He died in retirement at Brooklyn, in 1848.

Mr. Cooper now played another series of characters, and Mr. Jacob Woodhull made his *début* as *Jaffier*.

On the 5th of April, the latter appeared as *Macbeth*, for his benefit, being his third appearance on any stage. This gentleman, whose real name was Hull, proved in after years a very valuable addition to the company, with which he was connected for a long time. Without attaining high distinction in any particular line, he was correct and respectable in all. As William Cox (a fine dramatic critic) remarked, in noticing the necessity he was under of either murdering, or of being murdered nightly, (in a theatrical way) "he was one of the most useful and ill-used actors that ever trod the boards of a theatre, but the blood-thirsty line was only a single branch of his extensive business. He played old misers and young spendthrifts, graybeards and lovers, walking gentlemen and half-pay officers, soldiers, sailors, Irishmen, Scotchmen, Dutchmen, Jews, Gentiles, Turks, French tailors and Indian savages, and all this work without offense, and most of it with satisfaction, to the audience. Night after night, week after week, month after month, year after year, in play, in interlude, and in farce, there was Mr. Woodhull; and yet, notwithstanding

all this, his senses continued perfect, and he went through his business with more propriety and rationality than many a would-be star." Mr. Woodhull left the Park Theatre in the summer of 1832, and engaged with Barnes as Stage-manager of the Richmond Hill Theatre; but the cholera, whose first terrible visitation occurred that year, not only proved fatal to that enterprise, but also caused his death on the 31st of August. He was about 40 years of age.

Tobin's comedy of the "Guardians, or the Faro-Table," written in 1795, while its author was lying ill in bed, was first played in New York on the 9th of April; and, although comparatively successful, did not long retain possession of the stage. It was thus cast:

Barton.	Mr. PRITCHARD.	Lady Weigrove . . .	Mrs. DARLEY.
Waverly	" SIMPSON	Lady Nightshade . .	" BALDWIN.
Sedgmore	" ROBERTSON.	Miss Sedgmore . . .	" GROSHON.
Sapling	" BARNES.	Betty	Miss DELLINGER.
Hint	" HILSON.		

On the 16th, Miss Johnson commenced a second engagement. She repeated several of her former parts, and for the first time appeared as *Rosalind*, *Albina Mandeville*, *Hester*, *Florella*, and for her benefit on the 25th, as *Angela*, in the "Castle Spectre," and *Variella*, in the "Weathercock." On the latter occasion, Mrs. Johnson made her last appearance on the stage as *Evelina*.

Dimond's melo-drama, called the "Broken Sword," was played here for the first time on the 25th, with the following cast:

Col. Rigollo	Mr. PRITCHARD.	Pablo	Mr. BARNES.
Capt. Zavior	" HILSON.	Myrtillo.	Mrs. BARNES.
Esteven	" SIMPSON.	Rosara	" DARLEY.

It was beautifully played, and had a great run.

"Exit by Mistake," a comedy, was produced on the 10th of May, and repeated once or twice with little success.

On the 14th, the "Watchword, or Quito Gate," was first played, with Robertson as *Don Julian*; Simpson as *Goyonoché*; Pritchard as *Velasco*; Barnes as *Gil Popo*; and Mrs. Barnes as *Louisa*. It received but little applause.

On the 19th, Reynolds' comedy of "Folly as it Flies" was revived after a slumber of fourteen years. A nap of ten years followed, when it was awakened for the Bowery boards,

after which it took a sound sleep of twenty-seven years, when Mr. Wallack aroused it for a few nights at his Theatre, in 1854.

June 2d, another of Maturin's tragedies, entitled "*Manuel*," was presented to the public, with the following cast:

Don Manuel	Mr. PRITCHARD.	Montcalde	Mr. JONES.
De Zelos	" ROBERTSON.	Victoria	Mrs. BARNES.
Torresmond	" SIMPSON.	Ximena	" DARLEY.

This play abounded in beauties, yet its success bore no comparison to that of the author's "*Bertram*." It was revived at the Bowery, in 1852, with Mr. Eddy as *Manuel*, and Matilda Heron as *Victoria*; and again with the same principals at Niblo's Garden, in 1859.

On the 6th, for his benefit, Mr. Simpson revived another of Reynolds' comedies, called "*Fortune's Fool*," in which he played *Ap Hazard*; and also produced, for the first time, Oulton's farce of "*Frightened to Death*," thus cast:

Phantom	Mr. SIMPSON.	Carlton	Mr. PRITCHARD.
Sir J. Greybeard	" BARNES.	Mumps	" HILSON.
Col. Bluff	" JONES.	Emily	Mrs. DARLEY.

On the 12th, the Theatre was honored by a visit from President Monroe and suite, when Mr. Cooper played *Macbeth*, and Mrs. Groshon surprised the critics by her excellent delineation of his guilty wife.

On the last night of the season, July 4th, Mr. Hilson appeared as *Will Steady*, in the "*Purse*," and *Barogo*, in the "*Toothache*;" and, for the first time in New York, Morton's operatic drama of the "*Slave*," with Bishop's music, was played with the following cast:

Gambia	Mr. ROBERTSON.	Fogrum	Mr. HILSON.
Capt. Malcolm	" PRITCHARD.	Stella	Miss DELLINGER.
Clifton	" DARLEY.	Mrs. Lindenberg	Mrs. GROSHON.
Mat Sharpeet	" SIMPSON.	Miss Von Frump	" BALDWIN.
Sam Sharpeet	" BARNES.	Zelinda	" DARLEY.

On the 9th, the Theatre was opened for the benefit of the Theatrical Fund for Decayed Actors, when the "*Slave*" was repeated; Mrs. Barnes recited Collins' "*Ode on the Passions*," and Simpson, Hilson and Mrs. Darley appeared in "*Catharine and Petruchio*." This Fund was in existence several years, and accumulated quite a handsome amount. Of its distribution, or into whose hands it finally fell, no information ever transpired.

The new season at the Park commenced on the 1st of September, 1817, with the comedy of "Laugh When You Can," in which Mr. H. A. Williams (from the Boston Theatre) made his first appearance in New York as *Gossamer*. Mr. Williams was a versatile and useful actor in parts of less pretension, but was altogether unequal to the rank of first light comedian. He was afterward well known in New York, but on separating from his wife, in 1828, went South, where he was living many years after. He left behind, among other children, a little girl, (adopted by the tragedian Maywood) who, as "La petite Augusta," created a great sensation, in 1838, as a dancer, in the first theatres of the Union.

On the 3d, Miss Johnson, now one of the regular company, made her appearance as *Letitia Hardy*. On the same evening, her father, after an absence of eleven years, again came before the public as *Deputy Bull*, in the "Review." He was now far advanced in years, and wisely undertook a range of characters subordinate to that in which he had formerly won great favor.

A Mr. Holland was announced as *Giles*, in the "Maid of the Mill," on the 8th, his first and probably only appearance. On the 11th, for the first time, was played the melo-drama of the "Bold Buccaneers, or the Discovery of Robinson Crusoe," with the following cast:

Robinson Crusoe.	Mr. SIMPSON.	Diego	MR. ROBERTSON.
Friday	" BANCKER.	Nipcheese	" BARNES.
Bluff	" HILSON.	Inez	Mrs. GROSHOW.
Windlass	" PRITCHARD.		

It was very successful, and is still often played at the minor theatres. A pantomime, on the same subject, had been produced many years before.

Mr. and Mrs. Charles Young re-appeared, for a few nights, after a lapse of eight years. The lady, still young and lovely, commenced her engagement on the 12th, as the *Widow Cheerly*; and her husband—noisy and blustering as ever—opened on the 18th, as *Charles Austencourt*.

Shiel's tragedy of the "Apostate," so long a favorite with actors and audiences, was first presented to the New York

public on the 22d, and admirably performed by the annexed cast:

Pescara	Mr. PRITCHARD.	Alvarez	Mr. JONES.
Hemeya	" SIMPSON.	Florinda	Mrs. BARNES.
Malec	" ROBERTSON.		

Mrs. Barnes added another leaf to her laurel chaplet, by her exquisite personation of the heroine.

The plays of Shiel and Maturin, though popular with the public, were no favorites with Halleck, Drake & Co., authors of the celebrated "Croaker" satirical poems, then in course of publication; and, although they had paid a neat compliment to Mrs. Barnes, in the following lines,

"Mrs. Barnes! Shakspeare's heart would have beat had he seen her;
Her magic has drawn from me many a tear;
And ne'er shall my pen or its satire chagrin her,
While pathos, and genius, and feeling are dear!"

yet, in another poem, addressed to her, they ejaculate—

"Think, lady, what we're doomed to feel—
By Heaven! 'twould rouse the wrath of stoics,
To see the queen of sorrows deal
In thundering, lofty, low by Shiel,
Or mad Maturin's mock heroics!"

Soane's admirable domestic drama of the "Innkeeper's Daughter" was brought out on the 29th, as follows:

Langley	Mr. BALDWIN.	Tricksey	Mr. JONES.
Monckton	" ROBERTSON.	Hans Ketzler	" DARLEY.
Richard	" SIMPSON.	Mary	Mrs. DARLEY.
Harrop	" PRITCHARD.	Marianne	" WHEATLEY.
Edward	" WILLIAMS.		

Mrs. Darley's pathetic representation of the *Innkeeper's Daughter* was received with every demonstration of applause, proving that she still held her old position in the estimation of the public, notwithstanding the powerful rivalry of the fascinating Mrs. Barnes.

On the 30th, Mr. Spiller first appeared this season as *Bob Acres*. On the 3d of October, he played *Doctor Pangloss*, in the "Heir at Law"—Mrs. H. A. Williams making her *début* here on the same night, as *Cicely Homespun*. This lady was born at Bath, England; in 1793; and, previous to appearing in New York, had been, with her husband, attached to the Boston Theatre. She was never a favorite on the Park Stage, but in

other theatres excited a good share of admiration, and attracted much attention by her performance of leading male characters in several tragic plays. She married Mr. Robert Maywood in 1828, very shortly after a separation from her first husband. She passed through almost every grade of character during her connection with the American Stage, and, we believe, finally played the line of "Old Women" at one of the Western theatres. She was last in New York at the Greenwich Theatre, in 1846, and died at the West about 1855.

The celebrated Charles Incledon, at this time the most renowned of English vocalists, made his first appearance in America on the 20th as *Hawthorn*, in "Love in a Village." He subsequently appeared as *Tom Tug*, *Steady*, *Giles*, (in the "Maid of the Mill") *Macheath*, *Patrick*, *Harry Blunt* and *Don Cæsar*, in the "Castle of Andalusia." He did not command the applause that had been anticipated, and on the night that the "Beggars' Opera" was given, great dissatisfaction was expressed with the piece, which had not for many years been played in New York. "Black-eyed Susan" was called for, and quite a row ensued, in consequence of Mr. Incledon's declining to sing it. His great fame attracted large audiences during his first engagement; but he was now past the prime of life, burly in person, careless in dress, and as poor an actor (out of his songs) as ever walked the stage; and the feeling of disappointment was very general, save among the few who were able to appreciate his surpassing excellence as a vocalist.

Mr. Incledon was a native of Cornwall, England, born in 1757, the son of a respectable physician, by whom he was articled to Mr. Jackson, of Exeter, a then celebrated musical composer. Here he remained some six or seven years, at the end of which he entered as a midshipman on board the *Formidable*, A. D. 1779, went to the West Indies, and was in several engagements. He returned to England in 1782, and made his first appearance on the Stage at Southampton, as *Alphonso*, in the "Castle of Andalusia;" whence he was soon

promoted to Bath; and from there, under the patronage of the celebrated Rauzzini, to Vauxhall, London, where his success was so great that he was engaged at Covent Garden, where he first appeared, in October, 1790, as *Dermot*, in the "Poor Soldier;" the audience soon acknowledging that, to one of the finest voices ever heard, he united the greatest science, pathos, taste, and execution. His song of the "Storm" was a masterly and astonishing performance, and his style was so expressive of the horrors of the tempest, and the confusion and despair of the sufferers, that, independent of the amazement excited by the vast power and flexibility of voice he displayed in this difficult undertaking, the effect upon the audience was always as strong as any impression produced by the finest piece of acting. Mr. Incledon added greatly to his reputation by his very fine and affecting execution of sacred music, during the Lent Oratorios.

The writer of the memoir (published in 1801) from which we gather the above particulars, asserts his belief that there never had been, and probably never again would be, a vocal performer of equal excellence. "In his peculiar province he stands alone, like Mrs. Siddons, and seems to defy all competition."

Mr. Incledon left New York in August, 1818, and died at Worcester, England, February 11th, 1826, at the age of 69.

Immediately after the close of his engagement, another vocalist appeared, who created a very different impression, and at once attained the very highest summit of popular favor. This was Mr. T. Phillipps, who came out as *Count Belino*, on the 3d of November. He afterward played *Young Meadows*, *Prince Orlando*, the *Seraskier*, and for his benefit on the 24th, *Carlos*, in the "Duenna;" and *Captain Beldare*, in "Love Laughs at Locksmiths."

To a fine personal appearance he added considerable merit as an actor; his voice was unrivaled for sweetness, he articulated distinctly, and sang with more feeling and expression than any other male vocalist who had been heard here, Incledon only excepted. Mr. Phillipps made two visits to this

country, and last appeared at the Park in June, 1823. He met with his death by an accident on the Grand Junction Railway, England, October 27, 1841.

In November, the "Conquest of Taranto" was first played, and, with the following cast, became quite popular:

Aben Hamet	Mr. FRITCHARD	Rinaldo	Mr. SIMPSON.
Gonzalo	" JONES.	Rosalind	Miss JOHNSON.
Valentio	" ROBERTSON.	Oriana	Mrs. DARLEY.

Also, for the first time, Pocock's melo-drama of the "Liber-tine," taken from the old pantomime, and afterward, with the addition of some of Mozart's music, represented on the English stage as the opera of "Don Giovanni."

Don Juan	Mr. SIMPSON.	Leporello	Mr. HILSON.
Don Pedro	" GRAHAM.	Elvira	Mrs. DARLEY.
Don Octavio	" FRITCHARD.	Leonora	" GROSHON.
Masetto	" DARLEY.	Zerlina	Miss JOHNSON.

Mr. Phillipps' second engagement commenced December 7th. His new parts were *Lord Aimworth*, *Patrick* and *Don Sylvio*.

Mr. Hilson's engagement terminated this month, and on the 17th he surprised his friends by his forcible personation of *Richard III.*, for his benefit.

On the 19th, Mr. Cooper commenced an engagement, during which, for the first time in New York, he appeared as *Malec*, in the "Apostate," and *King John*. On his benefit night, January 14th, 1818, he played *Mark Antony*, and *Young Wilding*, in the "Liar;" and between the pieces Miss Johnson sang "Jessy, the Flower of Dumblane," to her own accompaniment on the harp, exciting the highest feeling of admiration by the sweetness and grace of her performance.

On the 16th of January, in the character of *Shylock*, first appeared on the American Stage, Henry J. Finn, who afterward acquired distinguished celebrity as an actor, author, dramatist and artist. During this engagement, he also appeared as *Sir Edward Mortimer*, *Lord Ogleby*, and *Belcour*, in the "West Indian," evincing much talent, and giving fair promise of future excellence.

Mr. Finn was born at Cape Breton, about A.D. 1790. His father had been in the British Navy, but was a resident of this city while our hero was still a child. Young Finn's education commenced at Traphagen's Academy, at Hackensack;

thence he was sent to Finley's Latin School at Newark, and finally completed his classical education at Princeton College; being afterward a student-at-law with Thomas Phoenix, Esq., at one time U. S. District Attorney for New York. It was during his clerkship that he first obtained an *entree* behind the scenes, at the Park Theatre, a privilege that was soon put to an end by Mr. Price, at the request of Mr. Phoenix. His father dying, he soon after embarked with his mother for England, in a vessel called the *Esther Lindo*, which foundered on her passage, and from which they were rescued by a passing ship. Disappointed in the hope of finding his father's relatives willing or able to assist them, their circumstances became very low, and young Finn for a while taught school. He then fell in with some strolling players, to whom his knowledge of painting was of great service, and with whom he first essayed the life of an actor. He finally worked his way to the Haymarket, where his excellent performance of a little part (*Thomas*) in the "Sleepwalker" first attracted the notice and commendation of the audience.

Returning to America, he made his first appearance as above stated, and afterward went to Savannah, Ga., where he made a lucky hit. He there became associate editor of the Savannah "*Georgian*," and his literary efforts were received with high encomiums. In 1821, he was again in London, obtaining considerable employment as a miniature painter, and occasionally playing an engagement in the provincial theatres. He ultimately was connected with the Surrey Theatre, as leading melo-dramatic tragedian; but the concern becoming insolvent, Mr. Finn returned to America, and on the 22d of October, 1822, appeared at Boston as *Richard III*. He had now a permanent situation, and, as actor and manager, ranked as a prominent favorite in that city for many years. Finding Cooper, Kean and others, in full possession of all leading tragic parts, he abandoned that walk of the drama, and betook himself to a range of comedy in which he has been rarely equaled, and never excelled on the American Stage. His *Beau Shatterly*, *Billy Black*, *Paul Shack*, *Bob*

Logic, Philip Garbois, Mons. Jacques, &c., were all highly finished pieces of acting. He traveled as a star in the latter years of his life with great success, but unfortunately lost much of his earnings in bad investments during the universal distress of 1837, &c. His wife was Miss Elizabeth Powell, daughter of Mr. and Mrs. S. Powell, of the Boston Theatre.

Mr. Finn was lost on the steamer *Lexington*, which was burnt on Long Island Sound, in January, 1840, almost in sight of his own home at Newport, to which he was returning after a successful Southern tour. The last character he played was *Mons. Jacques*, at the Chestnut Street Theatre, Philadelphia, on the 8th of January, 1840.

Mr. Finn's character as a man is said to have been exemplary in every respect. As a dramatist, he was the successful author of "*Casper Hauser*," "*Removing the Deposits*," the "*Fall of Montgomery*," &c., all played with applause. His *Comic Annuals*, published many years since, proved his wit and humor to be in no wise inferior to the most famous punster and humorist of the day—the noted Hood; while his more serious essays bore evidence of a highly cultivated taste and the purest morality of sentiment. He was one of those who serve to redeem the Stage from the odium thrown on its professors by their frequent immorality and licentiousness.

Mr. Incledon commenced a second engagement on the night of February 2d, as *Rashley*, in the "*Lord of the Manor*;" he also appeared as *Fairlop*; (the "*Woodman*") *Belville*; and for his benefit and last appearance in New York, on the 13th, as *Carlos* ("*Duenna*") and *Harry Blunt*. His name had now lost its attraction, and his audiences were slim.

Mr. Simpson, on the 16th, for his benefit, produced Goldsmith's comedy of the "*Good-Natured Man*," probably for the first time in New York. We have not found the complete cast, but to Messrs. Pritchard and Robertson were assigned the characters of *Sir William* and *Mr. Honeywood*; to Mrs. Darley that of *Miss Richland*; and Mr. Simpson himself played *Lofty*.

On the 18th, Mr. Woodhull made his first appearance this

season as *Richard III.*, and on the 20th played, for his benefit, *Zaphna*, in "Mahomet." A Mr. Hawxhurst made his *début* on the 21st, as *Pierre*, to Woodhull's *Jaffier*, and afterward personated *Glenalvon*, to the latter's *Young Norval*, and *Iago* to his *Othello*, after which he is heard of no more.

Oulton's amusing farce of "My Landlady's Gown," with Barnes as *Timothy Button*, Darley as *Mons. Genlis*, and Pritchard as *Dermot O'Finn*, was played for the first time on the evening of March 2d.

Mr. Phillips commenced a third engagement on the 4th, as *Count Belino*; and on the 14th, for the first time in many years, Bickerstaff's once highly popular opera of "Lionel and Clarissa" was played, with the following cast:

Lionel	Mr. T. PHILLIPS.	Lady Oldboy	Mrs. BALDWIN.
Col. Oldboy	" BARNES.	Diana	" DARLEY.
Harman	" PRITCHARD.	Clarissa	Miss JOHNSON.
Jessamy	" SIMPSON.	Jenny	" DELLINGER.

On the 20th, the famous and still enduring ballet pantomime of "Mother Goose" was brought out: Mr. Barnes as *Mother Goose*; Mr. Parker as *Colin*; and Mrs. Parker as *Colinette*. The two latter had formerly been attached to West's equestrian corps. Mr. Parker was a neat and graceful dancer, and for many years ballet-master at the Park, and was a teacher of his art in this city, where he resided until his death, which occurred December 23, 1858, at an advanced age. His public balls at Tammany Hall must be well remembered by all dancing democrats. His wife was *petite*, pretty and pleasing—the best *Columbine* known to our Stage for years, and quite happy in such parts as *Little Pickle*, &c.

On the 27th, Shakspeare's comedy of "Measure for Measure" was played for the first time in New York, Mr. Pritchard as the *Duke of Austria*; Mr. Robertson, *Angelo*; Mr. Simpson, *Claudio*; Mr. Barnes, *Elbow*; and Mrs. Barnes as *Isabella*.

April 1st, the drama of "Frederick the Great" was produced, as follows:

Frederick	Mr. PRITCHARD.	Stork	Mr. BARNES.
Charles	" SIMPSON.	Matilda	Mrs. BARNES.
Governor	" JONES.	Charlotte	" GROSHON.
Brandt	" ROBERTSON.		

On the 3d, Mr. Simpson took a farewell benefit previous to

visiting Europe, for the purpose of engaging recruits for the next season. - The entertainments were, Murphy's fine comedy of "All in the Wrong," with Simpson and Mrs. Barnes as *Sir John* and *Lady Restless*; and for the afterpiece, a new melodrama, called the "Falls of Clyde," with Pritchard as *Kenmure*; Robertson as *Farmer Enfield*; Simpson as *Edward*; and Mrs. Barnes as *Ellen Enfield*.

On the 6th, Mr. Arthur Keene, a young Irishman, who had come hither "to seek his fortune," possessing a tenor voice of great sweetness, and some knowledge of music, and encouraged by the great success of Phillipps, undertook the character of *Henry Bertram*, in "Guy Mannering." He made a favorable impression, notwithstanding an unfortunate accident that befell him on his *entree*. His foot tripping, he fell with considerable force flat on the stage, but the kindness and propriety of manner exhibited by Miss Johnson, who was engaged in the same scene, and his own self-possession, happily soon relieved him from the embarrassment of the occurrence, and he went through the character triumphantly to the end. He soon after appeared as *Patrick* and *Carlos*, with equal success, and in after years became an eminently favorite vocalist. When Malibran sung in English opera at the Bowery Theatre, in 1827, she was supported by Mr. Keene, who received from her many commendations for the purity of his voice, and the correctness of his execution.

After several years' absence from America, he returned here in 1833, and appeared at several concerts at Castle Garden and Niblo's. He afterward resided at Nashville, Tennessee, and, we think, died at Mobile about the year 1835.

Mr. Hilson commenced a new engagement on the 8th of April as *Trapanti*; and during Mr. Simpson's absence, attended to the duties of the stage department.

The lively farce of "Husbands and Wives" was admirably played for the first time in America on the 17th, thus cast:

Sir P. Peery . . .	Mr. JONES.	Lady Sarah Peery . .	Mrs. GROSHON.
Capt. Wingem . . .	" PRITCHARD.	Eliza Beaumont . .	Miss JOHNSON.
Capt. Tickall . . .	" ROBERTSON.	Dame Brierly . . .	Mrs. BALDWIN.
Humphrey Grub . .	" HILSON.	Rose Grub	" BARNES.
Farmer Clover . .	" BARNES.		

May 4th, Dibdin's comedy, "The Will for the Deed," was brought out, but never became popular. It was thus cast:

Old Hairbrain	Mr. BARNES.	Motto	Mr. HILSON.
Harry Hairbrain . . .	" PRITCHARD.	Acorn	" ROBERTSON.
Manly	" GRAHAM.	Mrs. Reference . . .	Mrs. BALDWIN.
Antimony	" JONES.	Miss Manly	" WHEATLEY.

Mr. T. Phillipps' fourth engagement commenced on the 6th, and terminated on the 20th; his new characters were, *Sandie*, in the "Highland Reel," and *Captain Seymour*, in "Fontainebleau." The "Bride of Abydos," dramatized from Byron's celebrated poem, was produced on the 23d, and enjoyed a partial success, with Pritchard as *Selim*, Robertson as *Giaffier*, and Mrs. Barnes as *Zulieka*.

June 1st. Mr. Hilson took his benefit, appearing as *Falstaff*, in the "Merry Wives of Windsor," and reviving, for the first time in eighteen years, the drama called the "Recess, or Secret Panel," in which he played *Muskato*, and Mrs. Barnes, *Beatrice*.

On the 8th of June, the operatic drama from Scott's "Rob Roy" was first presented to the public of New York, thus cast:

Rob Roy	Mr. ROBERTSON.	Owen	Mr. JONES.
Francis	" DARLEY.	Diana Vernon . . .	Mrs. DARLEY.
Rashleigh	" PRITCHARD.	Helen McGregor . .	" BARNES.
Baillie Jarvie	" HILSON.		

On the 15th, Mrs. Darley took her farewell benefit, previous to her removal to Philadelphia, appearing as *Lady Bell*, in "Know Your Own Mind." Mr. Cooper began an engagement as *Pierre* on the 29th, and played till the close of the season.

"Who's My Father?" an amusing farce, was first played on the 4th of July: *Lord Allen*, Mr. Pritchard; *Major Flank*, Barnes; *Fitzcloddy*, Hilson; *Emily*, Miss Johnson; *Fanny Fetch*, Mrs. Darley. This piece was revived as lately as 1840, at Mitchell's Olympic. The season terminated on the 8th, with a benefit for the Theatrical Fund, when Cooper personated the *Duke Aranza*, and Mr. Pritchard recited a Monody on the Death of Gen. Montgomery, whose remains had been brought from Quebec, and interred that day in front of St. Paul's Church, beneath the handsome monument erected to his memory by Congress.

The same evening, Mrs. Holman made her first appearance

on the New York Stage, singing with brilliant effect "The Soldier Tired of War's Alarms," and the celebrated Echo song, accompanied on the flute by Mr. Meline. We have before mentioned that this lady, when Miss Lattimer, had been brought from England for the Charleston Theatre by Mr. Holman, to whom she was married in August, 1817, two days before his lamented death. In March, 1819, the announcement of her marriage to Isaac Starr Clason appeared, but by his name she was never known to the New York Stage. In the summer of 1824, she again married, (C. W. Sandford, Esq., a distinguished lawyer of this city, now holding a high military rank) and retired from the Stage; but on her husband's becoming the proprietor of the Lafayette Theatre, she resumed her profession, and appeared there in October, 1826. She last played at the Park in the summer of 1829. Attractive in her personal appearance, refined and lady-like in her manners, she united to a sweet and powerful voice as high a degree of cultivation as was then deemed essential to the most finished singer, and during the greater part of the time she was attached to the New York Stage, she had "no rival near her throne," and was held in the highest admiration by all. She died in New York, after a lingering illness, on the 1st September, 1859.





CHAPTER XXVI.

Park Theatre, 1818-19—Pavilion, Anthony Street, 1819—Park, 1819-20—
Its Conflagration—Anthony Street, 1820.

WITH the close of the previous season ended the engagements of Mr. and Mrs. Darley, Mr. Hilson, Mr. Jones, Mr. and Mrs. H. Williams, and Mrs. Groshon, all valuable and important performers. But Mr. Simpson had not been idle in Europe; he had engaged, either as stars or for the stock company, an array of artists such as had never before been presented to the public in the course of one season, including Mr. and Mrs. Bartley, Mr. James Wallack, Mr. Maywood, Mr. Kilner, Miss Leesugg, (afterward Mrs. Hackett) Messrs. Howard, Moreland, Garner, Blair, and Goll; while, within our own borders, the services of Mrs. Entwistle, and of Mr. Dykes, heretofore noticed, were also secured.

The following were the entertainments on the opening night, August 31st, 1818:

The Soldier's Daughter;

Gov. Heartall	(his first appearance since his return from Europe)	Mr. BARNES.
Frank Heartall		" SIMPSON.
Malfort, Sr		" ROBERTSON.
Malfort, Jr		" PRITCHARD.
Capt. Woodley	(Last appearance in America)	" MORELAND.
Timothy Qualnt	(first appearance in nine years)	" DYKES.
Widow Cheerly	(first appearance in six years)	Mrs. ENTWISTLE.

and,

The Irishman in London.

Martoch Delany	(from Dublin, his first appearance in America)	Mr. BLAIR.
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Mr. Harry George Moreland was from the York Theatre, and, though not distinguished by any eminent ability, possessed talents of that useful and available sort which rendered him a desirable acquisition. He was a very pleasing

singer, with a flexible but rather weak voice; a correct reader, and, as an actor in the lighter characters of the drama, always gave satisfaction. He married Miss Aspinall, a favorite dancer, about 1826, and died in New York, June 13th, 1832. Mr. Blair's Irish performance was marked by no distinguished excellence.

On the next evening, Sept. 1st, a very successful *début* was made by Miss Catharine Leesugg, from the Birmingham Theatre, in the characters of *Jessy Oatland* and *Marian Ramsay*.

"There's sweet Miss Leesugg—by the by, she's not pretty :
 She's a little too large, and has not too much grace ;
 Yet there's something about her so witching and witty,
 'Tis pleasure to gaze on her good-humored face."

A compliment from the "Croakers" must necessarily have been deserved, and none were more worthy of it at this time than the charming Miss Leesugg. She was now in the healthful bloom of youth, with a frank and open countenance, full of mirth and humor,—fine, sparkling eyes, a buxom figure, a clear, melodious voice, great sprightliness and vivacity, and, notwithstanding a little awkwardness of manner, won her way at once to every heart. She was, in fact, the very Hebe of actresses. Her *forte* was comedy; her merry, romping country lasses have never since been equaled, and her chambermaids were almost equally meritorious. She was not as happy in the fine lady of comedy, nor in tragic parts, although she frequently played, and with considerable merit, such characters as the *Queen*, in "Hamlet;" *Emilia*, *Volumnia*, &c. Miss Leesugg was born in England about the year 1798, and at a very early age was introduced to the Stage, where her remarkable vocal powers and precocious histrionic abilities acquired for her the cognomens of the Infant Billington and Roscius, by which she was known in the British provincial theatres as early as 1805.

On her arrival in America, her noble *contralto* voice at once attracted attention; and, possessing considerable science and skill, she was by many considered superior to any singer that

had preceded her, and by all she was allowed to take equal rank with Mrs. Burke and Mrs. Holman. While in the very height of her popularity, in 1819, she married Mr. Hackett, the comedian, (who was at that time engaged in mercantile life) and left the stage. On resuming the profession in 1826, (in consequence of her husband's pecuniary difficulties) her powers as a vocalist and comic actress again shone forth in full maturity, and for several years she was one of the first favorites of the town. She made her last appearance on the Park stage on her final retirement, in June, 1832, as *Maria*, in "Of Age To-morrow." In 1838, on the 19th of May, she once more emerged from her seclusion, for her husband's benefit at the National Opera House, where she appeared as *Susan*, in "Perfection," to the *Kate O'Brien* of her sister, Mrs. Sharpe. Her person was then almost too large for the stage, and her appearance indicated the presence of dropsy, a disease with which we have understood she was afflicted in her latter years. She died at her husband's residence, Jamaica, L. I., December 4th, 1845, aged 47 years.

On the 2d of September, 1818, Mr. James Howard, from the Brighton Theatre, made his first bow in America, in the character of *Henry Bertram*. He possessed a pure, sweet, tenor voice, a good face and figure, and as a vocalist for several years enjoyed the highest favor. He last played at the Park Theatre in 1828, and after an absence of seven years, reappeared in concerts at Niblo's Garden, in the summer of 1835, with considerable success, although obliged to use crutches for support, having had one or both legs fractured during his retirement. Mr. Howard was born in London, about the year 1798, and died in Philadelphia in 1848.

Mr. Garner, another addition to the company, first appeared on the 3d, as *Valverde*, in "Pizarro," and *Dermot*, in the "Poor Soldier." In the performance of the latter piece, the newcomers were all enlisted—Mr. Howard as *Patrick*; Mr. Moreland, *Capt. Fitzroy*; Mr. Blair, *Father Luke*; Mr. Barnes, *Darby*; Mr. Bancker, *Bagatelle*; Miss Johnson, *Norah*; and Miss Leesugg, *Kathleen*. Mr. Garner, with an agreeable figure,

correct gesticulation, and a pleasing voice, was a valuable acquisition for the lighter operatic parts, and also appeared as a fop, or valet, to considerable advantage. We remember him last in New York, at the Lafayette Theatre, about 1828. He died at Baltimore in 1843.

Mr. Goll, a dancer, first appeared on the 4th of September, as *Barebones*, in the ballet of the "Miser."

On the 7th, Mr. James W. Wallack, afterward for many years proprietor of Wallack's Theatre, in this city, made his first appearance in America as *Macbeth*; following it in succession with *Coriolanus*, *Rolla*, *Romeo*, *Hamlet*, and *Richard III.*, playing all with triumphant success. Mr. Wallack was born in London, August 24th, 1794, the day on which Astley's Amphitheatre was destroyed by fire, an event which, it is said, precipitated his entrance into this breathing world.

His father, William Wallack, was an admired nautical actor at that establishment, and his mother, a daughter of the celebrated *mime* Johannot, was the best actress that ever trod its boards. She was a woman of superior mind, and very far above the station into which fate had thrown her. She was the mother also of Mrs. Jones, the favorite of New York in 1806, and of Henry Wallack, and of Mrs. Stanley, (well known here as Mrs. Hill) and of Mrs. Pincott, of London, whose daughter, Mrs. A. Wigan, is now one of the greatest favorites of the British Metropolis.

James Wallack's name first appears on a playbill, on Easter Monday, 1798, at the opening of the Royal Circus, afterward the Surrey Theatre, in a drama, entitled "Black Beard," which run one hundred and thirteen nights. When still very young, he received the appointment of midshipman in the navy, but unable to resist the fascinations of the stage, he declined the dangers of the sea, and at the age of twelve, made his *début* at the German Theatre, Leicester Square, whence he was soon called to Drury Lane, to personate the few parts adapted to his age. He afterward spent three years in Dublin, but returned to London in 1812, and made his first appearance at the Lyceum Theatre, where the Drury Lane company were

then playing, as *Sangrida*, in the "Wood Demon." On Drury Lane Theatre being rebuilt, he appeared there on its opening night as *Laertes*, to the *Hamlet* of Mr. Elliston. From this period his reputation as an actor commenced, and in the youthful heroes of genteel comedy, and in many second characters of tragedy, he soon greatly distinguished himself. In parts of a more melo-dramatic cast he for many years stood unrivaled, both in England and America. His *Rolla*, *Rob Roy*, *Roderick Dhu*, *Falconbridge*, *Massaroni*, &c., were generally allowed to rank above all competition. In another very dissimilar line, embracing characters of a more domestic nature—the blunt yet honest farmer, the warm-hearted sailor, and others combining homeliness of expression with great natural feeling and pathos—he stood a model of excellence. In this list we may include his *Martin Heywood*, *Walter*, "Children in the Wood," *Capt. Copp*, *Adam Brock*, *Michael* in the "Adopted Child," &c. In the class of characters usually performed by Charles Kemble, such as *Benedick*, *Mercutio*, *Duke Aranza*, *Mr. Oakley*, *Petruchio*, *Charles Surface*, &c., Mr. Wallack, in his meridian, nearly equaled the high artistic finish thrown around them by that eminent comedian, and infinitely surpassed him in voice, face, and every other personal requisite; indeed, it may be questioned also, in this line, whether he has ever been equaled on the American stage, for Kemble was too far past his prime to represent his best parts effectively, when he played in this hemisphere.

Mr. Wallack attained his high position by the most careful study and unceasing cultivation of his powers, and the results were plainly perceivable in every character he personated, even in those where he was the least successful. In Shakespeare's finest tragic parts, and in other heroes of passion and intense excitement, he was probably inferior to Cooper, Kean, Booth or Forrest. It was remarked of him that he was first in his line, but that his line was not the first.

Mr. Wallack early became a citizen of the United States, but frequently revisited his native land.

In 1822, shortly after his second arrival here, he had the misfortune to break his leg by an accident occurring to the stage-coach in which he was journeying from New York to Philadelphia; but it was very skillfully set, and although confined to his room for months, no trace of the disaster appeared when he was at last able to throw away his crutches.

He was here again in 1828, in 1832, and in 1834, '35 and '36. In 1837, he became the manager of the National Theatre—formerly the Italian Opera House, corner of Leonard and Church Streets—and under his *regime*, the elder Vandenhoff, Miss Shirreff, Mr. and Mrs. Seguin, Wilson the vocalist, James Browne, W. H. Williams and other eminent artists, were first introduced to the American Stage. His connection with this establishment terminated by its unfortunate conflagration in the fall of 1839, and he again returned to Europe. In 1843-'44, he played several engagements at the Park Theatre, then sinking rapidly to its fate, with less success than he deserved, and he again set sail for England, where he remained until 1852, when he came out to assume the management of the Lyceum Theatre, which, under Brougham's management, had sunk to the lowest ebb of poverty. Gathering around him a few choice spirits, the *prestige* of his name at once attracted public attention, and by his superior taste and judgment, his pieces were put upon the stage in a style surpassing any other establishment in the city, while his own performances, as well as those of his company, generally satisfied the most fastidious critic, and resulted pecuniarily with equal satisfaction to himself.

At this house he closed his career as an actor, having personated within its walls a long list of his most celebrated characters, and, in 1859, enacted his last original part, *Colonel Delmar*, in the drama of the "Veteran," written by his son, John Lester Wallack.

At the termination of his lease here, he built the present (1866) Wallack's Theatre, in Broadway, corner of Thirteenth Street, which was first opened on the 25th of September, 1861, and at the close of the season in 1862, he last appeared before

the curtain to return his acknowledgments to his friends for their liberal patronage.

Mr. Wallack was for several years a sufferer from gout and asthma—diseases which finally caused his death at his residence in Fourteenth Street, on the 25th of December, 1864, at the age of 70 years and 4 months.

In his prime, his face was eminently handsome, intellectual and expressive, his figure finely proportioned, his attitudes strikingly elegant and graceful, and his voice rich, strong and melodious. His elocution was so fine and impressive, that we have heard that the late distinguished prelate, Bishop Wainwright, many years since applied to him for a course of lessons in the art, which he declined giving, on the ground that the reverend gentleman, who was indeed a most accomplished reader, was already his superior. Mr. Wallack married, in early life, a daughter of the celebrated Irish comedian and vocalist, Johnstone, the predecessor of Power on the London Stage; and Mr. Lester Wallack, born in America, in 1819, was the first offspring of the union.

Immediately after the close of Mr. Wallack's engagement, Mr. Cooper opened as *Macbeth*, following it up with *Leon*, *Penruddock*, *Beverly*, *Marc Antony*, *Hamlet*, *Zanga*, and for his benefit, on the 5th of October, *Othello*, supported in the latter character by Mr. Hilson as *Iago*, his first and only appearance during the season.

Mrs. Holman commenced an engagement on the 7th of October, as *Rosetta*, her first appearance in this character on the New York boards. She also appeared as *Adela*, in the "Haunted Tower;" *Mrs. Cornflower*, in the "Farmer's Wife;" *Princess of Navarre* and *Rosina*, and fully sustained the high opinion that had been formed of her merits at the close of the previous season.

Mr. Wallack's second engagement begun on the 8th, when he appeared as *Rolla*, and continued playing on alternate nights with Mrs. Holman and others until his benefit, on the 4th of November. His new parts were *Octavian*, *Alexander*, *Achmet*, in "Barbarossa," *Reuben Glenroy*, *Sir Edward Morti-*

mer, Jaffier, Stranger, Othello, and on his benefit night, in the new farce of "My Aunt," his capital performance of *Dick Dashall* greatly increased his fame, and precluded all possibility of competition. In this still popular farce he was sustained by Spiller as *Rattle*, Baldwin as *Soberlove*, Mrs. Baldwin as *Mrs. Corbett*, and Miss Johnson as *Emma*. The other entertainments on that evening were the "Children in the Wood" and "Love a la Mode," in which he was very successful as *Walter* and *Sir Archy McSarcasm*.

On the 17th of October, Mr. T. Phillipps commenced his first engagement this season, as *Count Belino*, supported by Mrs. Holman as *Rosalvina*. On the 20th, they appeared as *Prince Orlando* and *Floretta*, in the "Cabinet;" and on the 24th, as *Henry de Rosier* and *Miss Hartington*, in Tom Moore's opera of "M. P., or the Bluestocking." Sustained as the latter now was by Simpson as *Sir Charles*, Moreland as *Captain Canvass*, Robertson as *Hartington*, Spiller as *Leatherhead*, Miss Johnson as *Miss Selwyn*, and Miss Leesugg as *Susan*, it was far more popular than on its first production, in 1812. Mr. Phillipps and Mrs. Holman also appeared in the "Siege of Belgrade," the "Maid of the Mill," and in "Brother and Sister." Their combined attraction was a source of great pleasure to the public, as well as of profit to the theatre.

On the 27th of October, Mrs. Barnes made her first appearance for the season in the character of *Belvidera*, and was welcomed back with the most enthusiastic applause.

On the same evening, Colman's farce of "X. Y. Z." was first played in America, with the following cast:

Neddy Bray	Mr. SPILLER.	Maria	Miss JOHNSON.
Capt. Galliard	" MORELAND.	Mrs. Mouser	Mrs. WHEATLEY.
Roscius Alldross	" ROBERTSON.	Dora Mumwell	" BALDWIN.
Ralph Hempseed	" BARNES.		

On the 13th of November, a drama called "Retribution" was produced, with Robertson as *Varanes*, Pritchard as *Chos-roo*, Simpson as *Hamed*, and Mrs. Barnes, *Zimra*.

On the 14th, the amusing farce called "My Spouse and I" was first played here, as follows:

Frisk	Mr. SPILLER.	Harriet	Miss JOHNSON.
Dick	" PRITCHARD.	Janet	" LEESUGG.
Paddock	" BARNES.	Dame Paddock	Mrs. BALDWIN.

On the 18th, Mrs. Bartley, formerly Miss Smith, of Covent Garden, an eminent European favorite, made her first appearance in America, as *Isabella*. This lady was born at Liverpool, October 23d, 1783. Her father was an actor, by the name of Williamson, and her mother the daughter of General Dillon, of Galway, Ireland, renounced by her friends on account of her passion for the stage. At a very early age little Miss Williamson appeared at the Salisbury Theatre, and on her mother's marriage with a Mr. Smith, another Thespian, in 1793 was called by his name, and so continued to be until her own marriage with Mr. Bartley, on the 23d of August, 1815. After various vicissitudes consequent on the changing fortunes of her parents, she was engaged at Bath, which boasted the most fashionable of all the provincial theatres, where she was patronized by the most distinguished people of the place. Her renown soon reached London, and in 1805 she was engaged at Covent Garden, at a high salary; but Mrs. Siddons being a member of the company, and in possession of all the most important parts that Miss Smith excelled in, she was of course precluded from playing them, and refusing to injure her repute by appearing in a different line, her engagement was of more advantage to her fortune than her fame. She afterward went to the Dublin Theatre, and, owing principally to her attraction, the season there, in 1809, resulted in a net profit of £9,000. Returning to Covent Garden, in 1810, on an engagement for three months, she became so great a favorite, that her benefit night, when she performed *Isabella*, drew £709. On the opening of the New Drury Lane Theatre, she was engaged as the principal tragic actress for three years, and filled that important situation to the entire satisfaction of the public and the management. After leaving America, she performed in the principal British provincial theatres as a star of the first rank, and in 1823 resumed her old situation at Covent Garden. Mrs. Bartley died in London, January 14th, 1850, at the age of 67. She had long retired from the stage, and was throughout life as much esteemed for her private virtues as for her professional merits.

Mr. George Bartley, her husband, who made his *début* in America on the 19th of November, as *Falstaff*, was born in the city of Bath, England, in 1782, and at a very early age was engaged to play children's characters at the theatre there, making his first appearance as the *Page*, to Elliston's *Will Steady*, in the "Purse." He was afterward placed in a mercantile concern, but being unable to resist the force of early predilections, he made his *début* in the summer of 1800, at Cheltenham, as *Orlando*, in "As You Like It," with considerable success. Some time after, while playing at Margate, he attracted the notice of Mrs. Jordan, who, as *Rosalind*, was much pleased with the excellence of his *Orlando*, and in consequence recommended him to the management of Drury Lane, where he was engaged, and first appeared December 11th, 1802, in the same character, with a success so decided that for five years he supported in that theatre an extensive range in the drama, with a continued increase of reputation. He afterward engaged as stage manager with Mr. Arnold, of the English Opera House, and gave so much satisfaction that, previous to his visiting America, the manager and performers joined in giving him a splendid dinner in the saloon of the theatre, September 13th, 1818. On his return to England, his great merit kept him in continual and profitable employment until his final retirement from the stage, in February, 1853. He died of paralysis, July 22d, 1858, aged 76 years. In early and middle life his talents were happily displayed both in the serious and comic walks of the drama; but in later years he derived his greatest fame from his personation of the veterans of the stage, such as *Falstaff*, (in which he was for many years unrivaled) *Polonius*, *Sir Peter Teazle*, *Sir Anthony Absolute*, *Sir David Dunder*, *Job Thornberry*, *Col. Damas*, *Max Harkaway*, &c., in which a chasteness and, at the same time, a richness of humor were so happily blended as to leave the most fastidious critic nothing to desire. If the favor of royalty be any additional proof of merit, it may be mentioned that Mr. Bartley received the highest encomiums in the olden time from the late Queen Charlotte, of snuffy memory, and,

in the present day, from her more popular granddaughter, Queen Victoria.

On the 20th of November, Mrs. Bartley appeared as *Euphrosia*, and also recited Collins' "Ode on the Passions," with a success so great that it was continually demanded until the close of her engagement. On the 26th, Milman's tragedy of "Fazio" was first played in America; *Fazio* by Mr. Simpson; *Duke*, Mr. Robertson; *Bartolo*, Pritchard; *Bianca*, Mrs. Bartley; *Aldabella*, Miss Leesugg. This tragedy, with all its merits, never attained popularity till irradiated by Fanny Kemble's brilliant genius. Mrs. Bartley's first benefit took place on the 27th, when she appeared as *Belvidera* and recited the "Passions," and her husband personated *Pierre*, and *Michael*, in the "Adopted Child." On the 2d of December, Mr. Bartley played *Sir Anthony Absolute*; on the 3d, *Job Thornberry*; on the 4th, *Dr. Pangloss*, for Miss Johnson's benefit. On the 5th, Mrs. Bartley appeared as *Mrs. Haller*, and on the 8th as *Lady Randolph*, to Mr. B.'s *Old Norval*. On the latter evening, the farce of the "Sleeping Draught" was first played here, as follows:

Rinaldo	Mr. CARPENDER.	Popolino	Mr. SPILLER.
Dr. Vincolo	" BALDWIN.	Francesca	Miss JOHNSON.
Bruno	" BARNES.	Nonna	" LEESUGG.

Mr. Bartley took his first benefit on the 9th, when he appeared as *Major Oakley*, to his lady's *Mrs. Oakley*, in the "Jealous Wife," and also as *Capt. Allclack*, in the "Invisible Girl."

On the 10th, a comedy called the "Green Man" was first produced, with the following cast:

Lord Rowcroft	Mr. ROBERTSON.	Fungus	Mr. SPILLER.
Sir G. Squander	" PRITCHARD.	Closet	" BARNES.
Mr. Green	" BARTLEY.	Lady Squander	Miss LEESUGG.
Crackley	" SIMPSON.	Bertha	" JOHNSON.

Mr. and Mrs. Bartley also appeared during this engagement, as *Henry VIII.* and *Queen Katharine*; *Montalto* and *Bellamira*, (in Shiel's tragedy of "Bellamira," now first played in America, supported by Mr. Kilner as *Salerno*, Mr. Pritchard as *Amurath*, and Mr. Simpson as *Manfredi*) *Jane Shore*, *Shylock* and *Portia*, *Abbe de l'Epee* and *Julio*, in "Deaf and Dumb," and *Catharine* and *Petruchio*. Their engagement ended on

the 23d of December, when they appeared in "Deaf and Dumb," for the benefit of the New York Institution for that class of unfortunates.

On the 12th of December, Mr. Thomas Kilner made his first appearance in America, as *Sir Abel Handy*. With figure, face and voice well adapted to the characters of old men, whether serious or comic, he seldom failed to represent them in a manner that secured the warmest approbation of the audience. Mr. Kilner was for several seasons attached to the Park and Chatham Garden Theatres, and was afterward manager of the Theatre at Boston. He last played in New York at the Bowery Theatre, in January, 1837. He left Boston in 1838, and went to Ohio, where he purchased a farm, on which it was said he resided for many years. His death was announced as having occurred at Wilmington, Indiana, January 2d, 1862, at the age of 85.

His wife made her first appearance on the 14th of December, as *Peggy*, in "Turn Out," but her merit was of the negative kind. She never evinced sufficient talent to excite admiration, and was never obtrusive enough to be offensive.

January 1st, 1819, witnessed the performance of "Laugh When You Can," an Olio of Sentimental and Comic Songs, and, for the first time in America, Faucit's melo-drama of the "Secret Mine." It was thus cast, and proved highly attractive :

Araxa	Mr. SIMPSON.	Dindim	Mr. BAENES.
Assad	" KILNER.	Zaphyra	Mrs. BAENES.
Ismael	" ROBERTSON.	Zobeide	Miss LEESUGG.
Hyder	" PRITCHARD.		

On the 4th, Mr. Robert Campbell Maywood made his first appearance in America, in the character of *Richard III*. He soon after appeared as *Sir Giles Overreach*, *Bertram*, *Shylock*, *Othello*, *Hamlet*, *Fitzharding*, ("Smiles and Tears") and for his benefit on the 18th, as *King Lear*, and *Lonell* in "High Life Below Stairs." A second engagement followed, during which he represented *Luke*, ("Riches") *Sir Edward Mortimer*, *Abednego*, *Penruddock*, *Skirmish*, *Octavian*, *Bajazet*, in "Tamerlane," and *Young Wilding*, in the "Liar"—the last two being for his benefit, February 1st, in all of which he was favorably received, and gave general satisfaction.

Mr. Maywood was a son of Dr. Maywood, of the Isle of Wight, but was himself born at Edinburgh in the year 1790. Of his earlier years we have no account, save that he first appeared at Drury Lane, as *Shylock*, September 25th, 1817. On his appearance in New York, many considered him equal as a tragedian to any actor who had preceded him, but general opinion did not sustain that impression, although all awarded him the merit of being unsurpassed as a general stock actor. His *Rob Roy*, *Fitz James*, *Gilderoy*, *Carwin*, *Harvey Birch*, in the "Spy," and many melo-dramatic characters, evinced powers of a very superior order; but, in latter days, he enjoyed a greater popularity by his entirely unrivalled performance in a line of Scottish characters, in only one of which he has ever been matched on the American Stage—by Cooke, as *Sir Pertinax McSycophant*. This list included *Baillie Nicol Jarvie*, *Caleb Balderstone*, *Edie Ochiltree*, *Donald*, in the "Falls of Clyde," *Jock Howison*, in "Cramond Brig," *Laird of Dumbiedikes*, *Tam O'Shanter*, *Sir Andrew Burley*, in the "Rights of Women," *Muckle*, in the "Millionaire," &c. Mr. Maywood continued a resident of New York for some ten years, after which he removed to Baltimore and Philadelphia, in both of which cities he was connected with the management of their various theatres. The Chestnut Street Theatre of Philadelphia was under his principal direction from 1832 to 1840. He had married Mrs. H. A. Williams in 1828, and one of her daughters, whom he had adopted at a very tender age, was educated by him with the most lavish expense. This young girl, when about twelve years of age, was introduced to the public of Philadelphia and New York as "la petite Augusta," and the grace and brilliancy of her execution as a *danseuse* challenged comparison with the finest artists America had yet known. In order to give her every attainable advantage, he afterward visited Paris, and had her placed under the most skillful professors of dancing; but, to his great chagrin and disappointment, and total loss of any advantage he had rightfully expected from her services, she had scarcely entered her teens when she surreptitiously mar-

ried a Mons. Mabile, from whom in less than two years she eloped, deserting at the same time the infant she had borne him. An elder daughter, Miss Mary Maywood, whom he had also carefully trained for the stage, and for whom he obtained a short engagement at the Haymarket, London, where she appeared about 1840, made a failure on her return to America, and as an actress soon sunk into mediocrity. From this period, fortune went wrong with him. In 1842, he was invited to resume the management of the Chestnut Street Theatre; but declining the responsibility, his daughter's name was placed at the head of its bills by the stockholders, and he engaged to take charge of the stage department. The season proving unprofitable, his connection with the establishment terminated in the spring of 1843. In 1844, Mr. Maywood appeared for a few nights at the Park, and in 1845 and 1846, played one or two very brief engagements at the Chatham and Olympic Theatres, after which we heard of his acting in Canada, and at some of the theatres in the West. As a pendant to the above sketch, we copy the following paragraphs, the first of which appeared in the *New York Tribune*, January 11th, 1855, and the latter in the *Mirror* the day following:

"We are requested to call the attention of the benevolent to the situation of Mr. Robert Maywood, who was, several years since, quite an eminent and worthy member of the theatrical profession in this city. Mr. Maywood, in company with his daughter, has been for several years living in Trieste; but having become deranged in mind and enfeebled by old age, he has been sent to the land of his birth (adoption) to be taken care of. His professional brethren will doubtless see that he and his are properly cared for. Further information may be obtained of Doctor Covell, at City Prison."

"Robert Maywood, formerly an actor of some celebrity in this city, was yesterday sent to the Lunatic Asylum. It appears that Mr. Maywood has but lately arrived from Trieste, Austria, where he has been living in great affluence with his daughter, Miss Augusta Maywood, a *danseuse* of some celeb-

rity in Italy and Germany. It is said she has a villa on Lake Como, worth half a million of dollars."

Poor Maywood finally died of paralysis, at the Marshall Infirmary, Troy, N. Y., November 27th, 1856, aged 66 years.

On the 15th of January, Beazley's farce of "Fire and Water" was first played here as follows:

Capt. Hurry	Mr. BARNES.	Fanny	Miss JOHNSON.
Thrifty	" KILNER.	Furbelow	Mrs. BALDWIN.
Frederick	" SIMPSON.		

On the 3d of February, Dibdin's celebrated operatic romance of "Zuma, or the Tree of Health," was produced, with the following cast:

Carlo	Mr. ROBERTSON.	Zuma	Mrs. HOLMAN.
Dr. Bonoro	" KILNER.	Zoro	" PARKER.
Picquillo	" BARNES.	Oriana	Miss JOHNSON.
Azad	" PRITCHARD.	Chinchilla . . .	" LEESUGG.
Mirvan	" HOWARD.	Beatrice	Mrs. BALDWIN.

It was favorably received, and several times repeated.

"Is He Jealous?" a sprightly one-act comedy, adapted from the French by Beazley, was brought out on the 8th, with great success, being capitally played by Simpson as *Belmour*, Miss Johnson as *Mrs. Belmour*, Miss Leesugg as *Harriet*, and Mrs. Baldwin as *Rose*. Few trifles of its class have retained such lasting approval.

Mr. Wallack now began another engagement, opening as *Macbeth* on the 10th.

"The Castle of Paluzzi" was produced on the 15th, with the annexed cast, but attained no remarkable popularity:

Count Salvati . . .	Mr. PRITCHARD.	Paolo	Mr. BARNES.
Marquis Castello .	" KILNER.	Countess	Mrs. BARNES.
Ferdinand	" ROBERTSON.	Zerlina	Miss JOHNSON.

On the 19th, "Altorf," a tragedy by the celebrated Frances Wright, afterward Madame Darusmont, was produced for the first time on any stage—it was cast as follows, and enjoyed but a brief existence:

Altorf	Mr. WALLACK.	De Rheintal . . .	Mr. SIMPSON.
Elflock	" PRITCHARD.	Giovanni	Miss JOHNSON.
Werner	" ROBERTSON.	Rosina	Mrs. BARNES.

On the 27th, Shakspeare's tragedy of "Richard II." was also produced, for the first time in New York, its characters thus distributed:

Richard	Mr. WALLACK.	Northumberland .	Mr. KILNER.
John of Gaunt . . .	" PRITCHARD.	Gardener	" SPILLER.
York	" ROBERTSON.	Queen	Mrs. BARNES.
Bolingbroke	" SIMPSON.	Matilda	" HOLMAN.

Mr. Wallack's benefit took place March 1st, when he gave a capital delineation of the *Three Singles*, in "Three and the Deuce;" and also appeared as *Kalig*, in the "Blind Boy."

March 3d, the drama of "Barnecide" was first played, as follows:

Haroun	Mr. PRITCHARD.	Goodman	Mr. SPILLER.
Isaef	" KILNER.	Hassan	Miss JOHNSON.
Giaffar	" SIMPSON.	Zaida	Mrs. BARNES.

On the 8th, Mrs. Holman's benefit took place, when she appeared as *Diana Vernon*, and produced for the first time, the burletta of "Don Giovanni, or the Spectre on Horseback," which was played as follows:

Giovanni	Mr. MORELAND.	Leporello	Mr. SPILLER.
Octavio	" HOWARD.	Anna	Miss LEEBUEG.
Guzman	" BARNES.	Bride	" JOHNSON.

Mr. Simpson's benefit took place on the 15th, when he presented, for the first time in America, John Howard Payne's tragedy of "Brutus." Censured as it has been for its lack of originality, the author acknowledging that he not only borrowed the ideas, but occasionally the language of others, its greatest proof of merit is that it is the only one of eight plays on the same subject that has retained possession of the stage. We subjoin its cast on this occasion:

L. J. Brutus	Mr. PRITCHARD.	Centurion	Mr. NEXSEN.
Sext. Tarquin	" ROBERTSON.	Roman Citizens	" JOHNSON.
Titus	" SIMPSON.		" HOWARD.
Collatinus	" MORELAND.		" PARKER.
Valerius	" KILNER.	Tullia	Mrs. BARNES.
Horatius	" HOPPER.	Tarquinius	Miss JOHNSON.
Aruns	" GARNER.	Lucretia	" LEEBUEG.
Lucretius	" GRAHAM.	Lavinia	Mrs. WHEATLEY.
Claudius	" BAROKEE.	Priestess	" BALDWIN.
Flavius	" BALDWIN.	Vestal	Miss DELLINGER.

It would be folly to speak of Pritchard as *Brutus*, in comparison with Kean, who first played the part in London; still, he was most respectable and praiseworthy—but we are inclined to believe that Mrs. Glover, the original representative of *Tullia*, was inferior to Mrs. Barnes, who portrayed the madness and despair of the unhappy Roman matron with thrilling power and effect. Mr. Kilner, as *Valerius*, also deserved the highest praise.

In the cast of "Brutus" will be observed the name of Mr. Gilbert Nexsen, a most worthy and respectable man, who was

long attached to the Park company. He was born in New York, June 20th, 1795, and first appeared at the Park as *Jock Jabos*, in "Guy Mannering," September, 1816. He labored hard in the profession, but never rose beyond the lowest grade of mediocrity, retiring at the close of the season in 1839. He was afterward long Reader to the Common Council of New York, and ultimately died in the city, at the age of 60, October 17th, 1855.

On the 17th, Mr. T. Phillipps opened as *Count Belino*; and on the 22d appeared as *Henry*, in "Fontainbleau," for the first time.

Mr. Wallack and Mrs. Bartley commenced a joint engagement on the 26th, as *Mr. and Mrs. Beverly*; they subsequently appeared as *Macbeth* and *Lady Macbeth*, *Rolla* and *Elvira*, *Biron* and *Isabella*, *Alexander the Great* and *Roxana*, *Young Norval* and *Lady Randolph*, and *Posthumus* and *Imogen*. On the 10th of April, the night of her benefit, Mrs. Bartley recited the beautiful melologue written for her by Thomas Moore, accompanied with appropriate national melodies by the orchestra.

On the 14th, Mr. Bartley re-appeared with his lady, as *Major* and *Mrs. Oakley*; on the 16th, as *Solus* and *Lady Elinor Irwin*; 17th, as *Sir John* and *Lady Restless*; 21st, *Prince Altenberg* and *Madame Clermont*; 23d, as *Lord* and *Lady Townly*; and 24th, as *Sir Adam* and *Lady Contest*.

On the 19th, Ayton's capital farce of the "Rendezvous" had been brought out, with the following cast:

Quake	Mr. KILNER.	Smart	Mr. SPILLER.
Bolding	" MORELAND.	Sophia	Miss LEESUGG.
Charles	" FRITCHARD.	Lucretia	" JOHNSON.
Simon	" BARNES.	Rose	Mrs. BALDWIN.

Mr. Phillipps began his farewell engagement on the 26th, introducing, for the first time in New York, Dibdin's drama entitled the "English Fleet in 1342," (music by Braham) in which he appeared as *Valentine*; Mr. Robertson as *Count Charles*; Mr. Barnes as *Mainmast*; Miss Johnson as the *Countess Jane*, and Miss Leesugg as *Katharine*. This opera never attained an American popularity. Mr. Phillipps' engagement extended to the 17th of May, when his benefit

attracted an audience that crowded the Theatre in every part. The following was the bill on the occasion:

The Barber of Seville;

Almaviva	Mr. T. PHILLIPPS.	Figaro	Mr. SPILLER.
Dr. Bartolo	" BARNES.	Rosina	Miss LEESUGG.
Pas de Deux		Mr. and Mrs. Parker.	

Concluding with The Deserter.

Skirmish	Mr. MAYWOOD.	Louisa	Miss JOHNSON.
Henry	" T. PHILLIPPS.	Jenny	" LEESUGG.
Russet	" KILNER.	Margaret	Mrs. BALDWIN.
Simpkin	" BARNES.		

After the performances terminated, the beneficiary was presented by the managers with a pair of magnificent silver pitchers, in token of their appreciation of the value his services had been to their establishment.

Mr. Maywood's new engagement had commenced on the 4th of May, when he opened as *King Lear*, and his performances continued to attract and gratify the public.

On the 13th, the farce of "Where Shall I Dine?" was first played. Simpson made quite a hit as *Sponge*, and was ably supported by Kilner as *Grumpy*, Robertson as *Discount*, Spiller as *Diggorry*, and Miss Leesugg as *Mrs. Discount*.

On the 19th, the "Heart of Mid Lothian" was brought on in which the great beauty of Miss Johnson as *Effie*, the deep, pathetic feeling displayed by Mrs. Barnes as *Jeannie Deans*, and the admirable portrayal of *Madge Wildfire's* fantastic madness by Miss Leesugg, obtained universal approbation and applause. These ladies were ably supported by Pritchard as the *Duke of Argyle*, Simpson as *Staunton*, Robertson as *Reuben Butler*, and Barnes as the *Laird of Dumbiedikes*.

Shiel's tragedy of "Evadne," surpassing in interest all his other dramas, was first played on the 24th, with the following cast, and with great success:

King of Naples	Mr. MORELAND.	Vincenzio	Mr. SIMPSON.
Colonna	" MAYWOOD.	Olivia	Miss LEESUGG.
Ludovico	" PRITCHARD.	Evadne	Mrs. BARNES.

It was carefully and well played throughout, and no succeeding *Evadne* has equaled Mrs. Barnes in her exquisite delineation of this finely-drawn character.

On the 26th, a farce called "Doctor Bolus" was presented, with Kilner as *Doctor Bolus*, Spiller as *Gen. Scaramoucho*,

Barnes as *King Artapadiedes*, and Miss Leesugg as *Queen Catalinda*.

On the 31st, the "Recluse" was brought out, thus cast:

Elakender	Mr. MAYWOOD.	Ellislaw	Mr. ROBERTSON.
Marchal Wells	" SIMPSON.	Isabel Vere	Mrs. BARNES.
Sir F. Langley	" PRITCHARD.	Lucy	Miss JOHNSON.

June 2d. Mrs. Barnes took her benefit, when she produced another drama of Shiel's, entitled "*Adelaide*;" but her great talents in the part of the heroine could not impart vitality to the piece, and we believe it was never repeated. In the after-piece, Mrs. Barnes played *Little Pickle*, to the unbounded delight of her friends.

On the 4th, Mr. Maywood played *Hamlet* for his benefit; and on this occasion, in the character of *Rosencrantz*, Mr. D. Reed, afterward well known on the Park boards, made his first appearance in New York. He was an ambitious and useful, but never an eminent actor. He died at Philadelphia, whither he had removed, being found lifeless in his bed, (October 6th, 1836) to which he had retired the previous night in his usual health.

Mr. Pritchard announced his farewell benefit on the 16th, when he appeared as *Orsino*, in "*Alfonso*," and *Col. Rigolio*, in the "*Broken Sword*."

Mr. Spiller's benefit came off on the 18th, when he brought out the extravaganza of "*Bobbinet, the Bandit*," with Barnes as *Bobbinet*, Robertson as *Antonio*, Kilner as *Grumpino*, Pritchard as *Fierbras*, and Miss Johnson as *Amanda*. He also gave, with great applause, what he called a "*Nouveau Criticism*" on "*Goody Two Shoes*," "*Blue Beard*," "*Forty Thieves*," &c.

Miss Leesugg's farewell benefit took place on the 21st, on which occasion M. M. Noah's drama, entitled "*She Would Be a Soldier, or the Battle of Chippewa*," was first played, with the cast annexed:

Indian Chief	Mr. MAYWOOD.	Jerry	Mr. BARNES.
General	" GRAHAM.	Larole	" SPILLER.
Jasper	" ROBERTSON.	Christine	Miss LEESUGG.
Lenox	" PRITCHARD.	Adela	" JOHNSON.
Capt. Pendragon	" SIMPSON.		

It was highly successful, and, in connection with Miss Leesugg's personal claims, attracted a house of thirteen hun-

dred dollars. The beneficiary having become Mrs. Hackett, retired at the end of the season, which terminated on Monday, July 5th, with the performance of "She Would Be a Soldier" and "Bobbinet, the Bandit."

We believe this was the first drama of Major Noah's that was performed in New York, although he had previously written one entitled "Paul and Alexis," (now known, with some alterations, as the "Wandering Boys") which was successfully represented in Charleston in 1812. His other plays were, "Marion," "Grecian Captive," "Siege of Yorktown," and "Yeseef Caramatti." Major Noah was a noted politician—at one time Consul to Morocco—a fluent and agreeable writer, and at different times editor of several newspapers in New York. He was of Jewish extraction, born in Philadelphia, 1785, and died in New York, 1851.

An extra night was announced on the 7th, as a benefit for the Theatrical Fund. The "Castle Spectre" and "High Life Below Stairs" were the pieces performed, interspersed with singing, dancing, &c., in which the whole company appeared.

Mr. Robertson's health had been for some time declining, and he never again appeared after the close of the season. His death occurred on the 10th of the following November.

Immediately after the closing of the Park, the little theatre in Anthony Street was fitted up, and re-christened the PAVILION; and here went Maywood, Kilner and wife, Spiller and wife, Mrs. Brundage, Miss Brundage, Bancker, Carpenter, Reed and others—opening, on the 12th of July, with "Adelbert of Warsaw" and a "Tale of Mystery."

On the 19th, Mr. William Leggett, afterward the celebrated editor and critic, made his first appearance on any stage, as *Charles Ratcliff*, in the "Jew." He played once or twice afterward, and then disappeared. In the season of 1826-7, Mr. Leggett made another *début* at the Bowery Theatre, in the character of *Bertram*, but without success, proving that the most discriminating critic may be entirely incapable of embodying and portraying even his own correct conceptions to

the satisfaction of an audience. Mr. Leggett was born in New York in 1802, and died in 1840.

The Pavilion closed on the 13th of August, with a benefit for Mrs. Dobson, a lady who made her *début* here on the 28th of July, as the *Marchioness*, in the "Castle of Otranto."

THE PARK THEATRE re-opened, under the continued management of Price and Simpson, on the evening of August 30th, 1819. The opening entertainments were:

Who Wants a Guinea ;

Sir Larry McMurragh	Mr. SIMPSON.	Solomon Gundy	Mr. SPILLER.
Torrent	" KILNER.	Andrew Bang	" BARNES.
Barford	" MAYWOOD.	Funny	Miss JOHNSON.
Oldskirt	" BALDWIN.	Mrs. Glastonbury	Mrs. BALDWIN.

A Ballet, "The Garland of Love," . . . by . . . Mr. and Mrs. Parker, &c.

and,

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Caleb Quotem	Mr. SPILLER.	Capt. Beaugard	Mr. MORELAND.
Looney M'Twelter	" KILNER.	Grace Gaylove	Miss JOHNSON.
John Lump	" BALDWIN.	Lucy	Mrs. BALDWIN.

The next evening, Mrs. Barnes made her appearance as *Belvidera*, in "Venice Preserved," supported by Maywood as *Pierre*, and Woodhull as *Jaffier*.

September 1st, the "Road to Ruin" was played, with Mr. Dwyer as *Goldfinch*, his first appearance in five years.

The very pleasing petit comedy, entitled "A Roland for an Oliver," was first played on the 6th, with great success :

Sir Mark Chase	Mr. BARNES.	Maria Darlington	Mrs. BARNES.
Alfred Highilyer	Mr. SIMPSON.	Mrs. Selborn	Miss JOHNSON.
Fixture	" KILNER.	Mrs. Fixture	" DELLINGER.

On the 8th, Mr. Wallack commenced an engagement as *Hamlet*, and continued playing until the 18th, after which the Theatre was closed, in consequence of the general alarm felt by the citizens on the announcement of the appearance of yellow fever, and was not re-opened until the 6th of October, when Morton's comedy of "A Way to Get Married," and the "Innkeeper's Daughter," were performed. The next evening, a new drama was produced, called the "Jew of Lubeck," which proved successful, and was several times repeated, with the following cast:

The Jew	Mr. MAYWOOD.	Von Fursten	Mr. KILNER.
Prince	" WOODHULL.	Lindor	" BALDWIN.
Donamar	" SIMPSON.	Magliano	" MORELAND.
Stefano	" BANCER.	Rosa	Mrs. BARNES.

On the 11th, Mrs. Bartley re-appeared in her favorite *rôle* of *Isabella*; and, on the 12th, Mr. Bartley opened as *Falstaff*.

Their engagement extended to the 10th of November. Mr. Cooper was also engaged, and appeared on the 22d of October as *Bertram*; and in several plays, acted in conjunction with the Bartleys, sustaining the characters of *Hotspur*, *Lothario*, *Leon*, *Duke Aranza*, &c. On the 3d of November, he represented, for the first time in New York, his afterward favorite part of *Lucius Junius Brutus*. On the 10th, the night of Mrs. Bartley's benefit, a new farce, called "Gay Deceivers," was produced with much success, thus represented:

Sir Harry Popinjay . . .	Mr. DWYER.	Pegasus Puncheon . . .	Mr. BALDWIN.
Cavely	" KILNER.	Jenny Stump	Mrs. BALDWIN.
Mehemiah	" BARNES		

On the 15th, the comedy, entitled "Wanted, a Wife!" was brought out, with the subjoined cast:

Sir Gabriel Peeper . . .	Mr. BARNES.	Barney McShift . . .	Mr. KILNER.
Gen. Malabar	" MAYWOOD.	Miss Arragon	Mrs. BALDWIN.
Arthur Wildfire . . .	" SIMPSON.	Catharine	" BARNES.
Frank Cleverly	" DWYER.	Lillian Eden	Miss JOHNSON.
Jonathan Curry	" SPILLER.		

A farce, called "My Uncle," that attained considerable popularity, was thus produced on the 18th:

Commodore Jokely . . .	Mr. KILNER.	Ellen	Miss JOHNSON.
Florid	" SIMPSON.	Flounce	Mrs. BALDWIN.
Subtle	" MORELAND.		

The famous melo-drama, called the "Carib Chief," in which, in after years, Wallack played the hero so finely, was first acted on the 25th, and with great success, thus cast:

Omreah	Mr. MAYWOOD.	Montalbert	Mr. DWYER.
Carbal	" KILNER.	Claudine	Mrs. BARNES.
Trefusis	" SIMPSON.	Kathelrade	" BALDWIN.

On the 26th, a benefit was given to the widow and children of the late Hopkins Robertson, recently deceased, which yielded thirteen hundred dollars gross receipts.

December 1st, "Swedish Patriotism," a long-popular drama, was produced, with the following cast:

Count Cronstadt . . .	Mr. WOODHULL.	Walter	Mr. BARNES.
Col. Walstein	" MAYWOOD.	Ulrica	Miss JOHNSON.
Capt. Albert	" SIMPSON.	Briska	Mrs. BALDWIN.
Cokaski	" KILNER.		

December 13th, an amusing farce, called "A Walk for a Wager," was first represented, as follows:

Bob Lovelock	Mr. SPILLER.	O'Mittimus	Mr. KILNER.
Hookey Walker	" BARNES.	Emma	Miss JOHNSON.
Warrington	" MORELAND.	Mrs. Kildeary	Mrs. BALDWIN.
Busby	" WOODHULL.		

The same evening, Mr. Wallack commenced an engagement as *Rolla*; and, on the 25th, appeared for the first time

as *King Henry V.* He took his benefit on the 27th, playing *Pierre*, supported by Mr. Cooper as *Jaffier*, whose aid was now called in to impart additional interest to the performances. The latter played *King John* and *Mercutio*, to Wallack's *Falconbridge* and *Romeo*; and, on the 31st, his benefit night, appeared as *Othello*, admirably supported by Wallack as *Iago*, Dwyer as *Cassio*, Spiller as *Roderigo*, Mrs. Barnes as *Desdemona*, and Mrs. Baldwin as *Emilia*, whose excellence in that part has been rarely equaled. Notwithstanding their combined attraction, a season of theatrical depression occurred, and the house was closed on the 4th of January, 1820, and remained so until the 21st of February.

March 1st, a melo-drama by Samuel B. Judah, of this city, entitled the "Mountain Torrent," was produced with very fair success. We annex the cast:

Marquis d'Arenza . . .	Mr. WOODHULL.	Lupatiro . . .	Mr. BANCER.
Baron Trevasi . . .	" MAYWOOD.	Viola . . .	Miss JOHNSON.
Alonzo . . .	" SIMPSON.	Bianca . . .	" BRUNDAGE.
Marco . . .	" BARNES.	Beatrice . . .	" DELLINGER.
Pietro . . .	" SPILLER.	Biondella . . .	Mrs. KILNER.

Mr. and Mrs. Bartley again commenced an engagement on the 7th, in "Adrian and Orilla."

On the 9th, a farce called "Helpless Animals, or Bachelors' Fare," was brought out—Mr. Barnes as *Mulberry*, Mr. Moreland as *Ratio*, Mr. Spiller as *Martin*, and Mrs. Barnes as *Letitia Mulberry*. The same evening Mr. Frederick Brown made his first appearance in New York, as *Hamlet*—the bills announcing it as his first appearance in America, although he seems to have played in Boston as early as 1816; but it had become the fashion of the Park managers to ignore the existence of other theatres in the Union, and when any foreign actor or new drama was introduced to the public, it was always for "the first time in America," although they may have been well known on the boards of some sister city. Mr. Brown had enjoyed an enviable reputation in the Liverpool Theatre, and in Boston had been greatly and justly admired, although he gave deep offense to the audience there by refusing to play second parts during the engagements of Cooper and Wallack. His performances in New York were

creditable to himself, but failed to create anything of a *furor*. He was at one time manager of the Montreal Theatre, and was also well known at the Charleston and other Southern theatres. He married Miss DeCamp, a versatile and popular actress, and sister of Mrs. Charles Kemble. We last remember his playing here at the Richmond Hill Theatre, in 1833. He died about 1838.

Mr. Brown displayed great versatility of talent during his engagement, playing *Young Norval*, the *Stranger*, the *Three Singles*, *Macbeth*, *Brutus*, *Cardinal Wolsey*, *Duke Aranza*, *Rolla*, *Sylvester Daggerwood*, *Somno*, *Richard III.*, and *Buskin*, in "Killing no Murder," in which he introduced some remarkable imitations of Kemble, Cooke, Incedon, Blanchard, Munden, &c. In many of his characters he had the valuable support of Mr. and Mrs. Bartley.

On the 16th of March, the interesting drama of the "Wandering Boys" (altered from a piece written by M. M. Noah, for Mrs. Charles Young, and called "Paul and Alexis, or the Orphans of the Rhine") was brought out with great success, and continues popular to the present day. Its original cast stood thus:

Count de Croissy . . .	Mr. MAYWOOD.	Paul	Mrs. BARNES.
Roland	" WOODHULL.	Justin	Miss JOHNSON.
Hubert	" KILNER.	Baroness	Mrs. BALDWIN.
Lubin	" BARNES.	Louise	Miss DELLINGER.

Mrs. Barnes and Miss Johnson, the former as the fearless, intrepid and quick-witted boy, and the latter as his timorous and shrinking brother, won universal applause by the force and truthfulness of their acting.

On the 23d, Poole's amusing comedy of "Rochester, or the Merry Days of Charles the Second," was produced, with the annexed cast:

Charles	Mr. WOODHULL.	Amen Squeak . . .	Mr. BARNES.
Rochester	" SIMPSON.	Countess Lovelaugh.	Mrs. BARNES.
Buckingham	" DWYER.	Aunt Rebecca . . .	" BALDWIN.
Dunstable	" MORELAND.	Sylvia Golden . . .	Miss JOHNSON.
Starvemonse	" SPILLER.	Bell	" DELLINGER.

On the 29th, Mrs. Bartley played *Hamlet* for her benefit, and the farce of "High Notions" was acted for the first time—Mr. Barnes as *Sir Frederick Augustus Pageant*; Mr. Spiller, *Brisk*; Mr. Kilner, *Timothy*; Miss Johnson, *Charlotte*; and

Mrs. Baldwin, *Martha*. Mr. Bartley took his benefit on the 5th of April, producing for an afterpiece a farce called "A Short Reign and a Merry One," in which he appeared as *Gabriel de Coquinard*, his wife as the *Countess de Rosier*, Mr. Woodhull as *St. Val*, Mr. Simpson as *Morange*, and Miss Johnson as *Adela*.

On the 14th, the "Gnome King" was played for the first time, and was afterward occasionally repeated.

On the 17th, Miss Denny, from the Boston Theatre, made her *début* in New York as *Helen Worrett*, and proved a valuable addition to the company. This young lady was a native of Albany, and afterward married Alexander Drake, well known as actor and manager at several Western theatres. As Mrs. Drake, she has played frequent star engagements at the Park and Bowery Theatres with success, and for many years reigned the Tragic Queen of the West. Her abilities were well adapted to every walk of the drama, but she excelled in the heavier characters of tragedy, in which line she has been rarely equaled on the American Stage. She was last here about 1835, but is probably still living at the West.

Her daughter, Miss Julia Drake, afterward Mrs. H. Chapman, has been at the Bowery and other minor theatres of New York, and is a very sprightly and pleasing *comédienne*.

On the 26th of April, the melo-drama called the "Forest of Rosenwald, or the Bleeding Nun," was thus played for the first time :

Raymond	Mr. SIMPSON.	Agnes	Miss JOHNSON.
Robert	" MAYWOOD.	Marguerite	Mrs. BARNES.
Baptiste	" WOODHULL.	Beatrice	" KILNER.
Theodore	BARNES.	Bleeding Nun . . .	Miss DELLINGER.

A serious pantomime of the same title had been played many years previous.

May 1st, Mr. Bartley announced, for his farewell benefit, the adaptation of Voltaire's famous tragedy of "Zara"—the character of *Zara* by Mrs. Bartley; *Lusignan*, Mr. Bartley; *Omar*, Mr. Maywood; *Chatillon*, Mr. Woodhull; *Nerestan*, Mr. Simpson. He also brought out a farce called the "Youthful Days of Frederick the Great," in which he personated the old

King; Simpson, *Prince Frederick*; Maywood, *Frederstoff*; and Miss Johnson, *Christine*.

May 5th, the farewell benefit of Mrs. Bartley, and last appearance of herself and husband in America, took place. The play was the "Winter's Tale," by Shakspeare, with Mr. Bartley as *Autolycus*, Mr. Maywood as *Leontes*, Mr. Simpson as *Florizel*, Mr. Woodhull as *Polixenes*, Mrs. Bartley as *Hermione*, and Mrs. Barnes, *Perdita*. Mr. Bartley also delivered a farewell address in the character of *Falstaff*, and Mrs. Bartley recited the "Passions," with undiminished applause. These excellent artists left behind them a warm regard for their private virtues, as well as a high estimate of their professional merits.

Mr. Simpson took his benefit on the 8th, and produced a tragedy entitled "Guilt," and a new farce called the "Quadrille." The latter became very popular, with Simpson as *Touchwood*, Spiller as *Query*, and Miss Johnson as *Sophia*.

Mr. Wallack's farewell engagement commenced on the 10th, and he took his last benefit, previous to his return to Europe, on the 18th, appearing in several favorite characters, selected from various plays, and also gave his popular imitations of celebrated British actors.

On the 15th, for Miss Johnson's benefit, the first performance of Noah's drama, entitled the "Siege of Tripoli," took place, with the following cast:

Yuseff	Mr. MAYWOOD.	Mandeville	Mr. MORELAND.
Hassan	" BARNES.	Harry Montford	" SIMPSON.
Gonzales	" WOODHULL.	Rosabel	MISS JOHNSON.

On the 25th of May, the author's benefit attracted a large and brilliant audience to the third representation of the "Siege of Tripoli," the performance going off to the delight of the managers, the author, and the spectators, all of whom had left the Theatre but a short time before it was discovered to be in flames, resulting in its total destruction in a few hours. The fire was supposed to have occurred from the wadding of a gun fired during the performance, which, probably, lodged in the scenery, and smoldered there unperceived. Mr. Noah's share of the receipts on that night, amounting to over four hundred dollars, was generously presented by him for distri-

bution among the most distressed members of the company, many of whom suffered severely from the loss of their wardrobes, &c.

The managers immediately engaged the Anthony Street Theatre, and opened it on the 29th of May, with "Man and Wife" and "Too Late for Dinner." They also called in the aid of two skillful and daring rope-dancers, Mons. Godeau and Mlle Adolphe, the latter of whom was long after well known as Madame Blanchard, being the first lady that we remember who entertained the citizens of New York in this exalted manner.

For the benefit of Mrs. Barnes, on the 10th of June, Jephson's fine tragedy of "Julia, or the Italian Lover," was first played in New York, its characters thus supported :

Montevole	Mr. MAYWOOD.	Julia	Mrs. BARNES.
Durazzo	" WOODHULL.	Fulvia	" BALDWIN.
Marcellus	" SIMPSON.	Olympia	Miss JOHNSON.
Manoa	" KILNER.		

Also, the still popular interlude, called the "Actress of All Work," in which Kilner played the *Manager*, and Mrs. Barnes went through with the various assumptions of *Maria*, with extraordinary merit and applause.

On the 19th of June, the excellent melo-drama of "Ivanhoe" was played, with the following admirable cast, for Mr. Maywood's benefit:

Ivanhoe	Mr. SIMPSON.	Gurth	Mr. SPILLER.
Cedric	" KILNER.	Wamba	" BARNES.
Boisgullibert	" WOODHULL.	Rowena	Miss JOHNSON.
Front de Boeuf	" MORELAND.	Rebecca	Mrs. BARNES.
Isaac of York	" MAYWOOD.	Ulrica	" BALDWIN.

It was exceedingly well played throughout, and Mrs. Barnes and Mr. Maywood won the highest approbation of their friends.

The Anthony Street Theatre remained open until the 4th of July, when the season, which had not been a very profitable one, terminated with the performance of the "Glory of Columbia," &c.





CHAPTER XXVII.

Anthony Street Theatre, A.D. 1820-21.

THE Park Theatre being still in ruins, Messrs. Price and Simpson commenced the dramatic season in Anthony Street on the 4th of September, 1820, with the comedy entitled, "Wives as They Were and Maids as They Are," admirably supported in every part.

Sir William Dorillon	Mr. BARNES.	Oliver	Mr. KILNER.
Lord Priory	" SIMPSON.	Miss Dorillon	" SPILLER.
Bronzely	" MORELAND.	Lady Priory	Mrs. BARNES.
Sir George Evelyn	" WOODHULL.	Lady Mary Raffle	Miss JOHNSON.
Norberry			Mrs. BALDWIN.

The afterpiece was "A Walk for a Wager."

Mr. Johnson and Mr. Baldwin had been removed by death, but the company was substantially the same as on the preceding season.

The first novelty was the appearance of Mr. Finn, who, on the 12th, after an absence of nearly three years, commenced an engagement in the character of *Hamlet*. He had not yet made comedy the principal aim of his ambition, but went through a round of tragic characters with much credit to himself, terminating his engagement on the 23d, with a representation of *Richard III.* for his benefit. *Sir Archy McSarcasm* was the only humorous part in which he now appeared.

On the 25th, the tragedy of "Virginius, or the Liberation of Rome," one of Sheridan Knowles' earliest productions, was first played in New York, with the following cast:

Virginius	Mr. MAYWOOD.	Numetorius	Mr. REED.
Idilius	" SIMPSON.	Dentatus	" KILNER.
Appius Claudius	" WOODHULL.	Virginia	Mrs. BARNES.
Calus Claudius	" MORELAND.	Servia	Miss DENNY.

Mr. Maywood made a deep impression as *Virginius*, and

Mrs. Barnes and Miss Denny did ample justice to their respective parts, but Mr. Kilner's *Dentatus* was probably the finest piece of acting in the cast. The play was frequently repeated during the season, and has ever since enjoyed high popularity.

On the 26th, Mr. Frederick Brown commenced a short engagement in the character of *Romeo*.

On the 29th, the "Promissory Note," an entertaining farce, was brought out as follows:

Markham	Mr. SIMPSON.	Mrs. Markham	Miss DENNY.
Scamper	" MORELAND.	Caroline	" DELLINGER.
Nick	" REED.	Cicely	" JOHNSON.

The pleasing and popular musical drama, entitled "Henri Quatre," was thus played for the first time in America, on the evening of October 9th:

Henri Quatre	Mr. MAYWOOD.	Jocriase	Mr. BARNES.
Duc de Sull	" REED.	O'Donnell	" MORELAND.
Gen. d'Aumont	" SPILLER.	Florence	Miss JOHNSON.
Eugene de Biron	" SIMPSON.	Clotilde	" DENNY.
Frederick St. Leon	" WOODHULL.	Louison	" DELLINGER.
Moustache	" KILNER.		

On the 14th, Mr. Pritchard, who had suffered from a long and severe illness, during which he underwent an important surgical operation, re-appeared, after a retirement of fifteen months, in the character of *Goldfinch*, and was welcomed back with a generous enthusiasm. In the course of his engagement, he appeared as *Michael Ducas*, *Pescara*, *Othello*, *Sim*, in "Wild Oats," and, for his benefit, as *Ludovico*, in "Evadne."

Oct. 18th. First night of Dibdin's farce, entitled "Twenty Per Cent."

Old Dunsford	Mr. WOODHULL.	Jacob	Mr. KILNER.
Charles Dunsford	" MORELAND.	Lady Emily	Miss DENNY.
Gripe	" BARNES.	Fanny	" JOHNSON.
Timothy	" SPILLER.		

The romantic drama of the "Vampire, or the Bride of the Isles," founded on Scott's beautiful poem, was first put upon the New York Stage on the evening of October 22d, with the following cast:

Lord Ruthven	Mr. SIMPSON.	McSwill	Mr. BARNES.
Lord Ronald	" MAYWOOD.	Lady Margaret	Mrs. BARNES.
Robert	" MORELAND.	Effie	Miss JOHNSON.
Andrew	" REED.	Bridget	Mrs. BALDWIN.

It was received with great favor, and, as re-arranged by Boucicault, still keeps possession of the stage.

Nov. 1st. "Too Late for Dinner," a farce, by Richard

Jones, produced last season at the Park, but whose cast was not obtained, was again brought forward with the following distribution, which varies somewhat from the original one:

Mr. Pincroft	Mr. REED.	Mons. Fumet . . .	Mr. BANCER.
Frank Poppleton . .	" SIMPSON.	Mrs. Thompson . .	Mrs. BALDWIN.
Frederick Poppleton .	" WOODHULL.	Emma Somerton . .	Miss JOHNSON.
Robert Rafter	" KILNER.	Elizabeth Pincroft .	Mrs. PARKER.
Nicholas Twill	" BARNES.	Letty	" KILNER.

Mr. Cooper commenced an engagement on the 4th of November, in the tragedy of "Virginius," its seventh performance here, and his own first appearance in the part of the hero, which he played superbly. It was a masterpiece of acting, sustained throughout with an uniformity of excellence rarely observable in his other personations, and was probably the best portraiture of his lifetime. If he has ever been surpassed in this character, it has been by Macready alone, for whom it was originally written.

Nov. 15th. The farce of "Exchange no Robbery," taken from Pilon's play of "He Would be a Soldier," was first played here, as follows:

Sir Christopher Cranberry		Mr. KILNER.
Sir Lennox Leinster		" WOODHULL.
Sam Swipes	Mr. BARNES.	Lady Cranberry
Capt. Littleworth	" MORELAND.	Miss Melrose
Lamotte	" SPILLER.	Mrs. Swipes
		Mrs. BALDWIN.

This farce has been repeatedly revived, but never attained more than a transient popularity.

Another new piece, called the "Fortune of War," was produced on the 18th, with the annexed cast:

Commandant	Mr. MORELAND.	Farmer Gruntem . . .	Mr. BARNES.
Gen. Greenstock	" WOODHULL.	Mrs. Toughindorf . .	Mrs. KILNER.
Alltop	" SIMPSON.	Adela	Miss DELLINGER.
Vanderescamp	" SPILLER.		

On the 20th, Mrs. Alsop, a daughter of the renowned Mrs. Jordan, (born before the latter's connection with the Duke of Clarence, afterward William IV.) made her *début* in America as *Violante*, in the "Wonder," and *Maria*, in the "Actress of All Work," with very flattering success. She also appeared as *Letitia Hardy*, *Peggy*, in the "Country Girl," *Rosalind*, and *Lady Elizabeth*, in a "Day After the Wedding." Known before marriage as Miss Frances Bettesworth, she was born at York, England, about 1784. She was a highly educated and accomplished woman, and inherited much of her mother's early beauty and great comic ability. On a separation from

her husband, she made her *début* on the stage at Covent Garden, as *Rosalind*, Oct. 18th, 1815; and in the fall of 1816 transferred herself to Drury Lane. Brought up in luxury, she ran a career of reckless extravagance at home, and her pecuniary embarrassments there were the probable cause of her visiting America; but the habits of a lifetime were too strong to be resisted, and like causes produced like misfortunes here. Mr. Wood, in his "Recollections of the Stage," also informs us that she had become a slave to the use of opium, which frequently incapacitated her from doing justice to the characters she assumed. She played two or three engagements in New York, and was last advertised to appear as *Ophelia*, in the "Hamlet Travestie," for Mr. Spiller's benefit, on the 13th of June, 1821, on which day she was found dead at her boarding-house—a building still standing on the south-west corner of Dey and Greenwich Streets. She had swallowed a large quantity of laudanum—whether with a deliberate view to suicide, or for the mere gratification of her vitiated taste, we believe was never ascertained. She left a young child, a daughter, whom Mr. Spiller took under his protection.

On the 29th of November, Edmund Kean first played to an American audience, in the character of *Richard III.*, ably supported by Kilner as *Henry VI.*, Simpson as the *Earl of Richmond*, Woodhull as *Buckingham*, Mrs. Barnes as the *Queen*, Miss Johnson as *Lady Ann*, and Mrs. Baldwin as the *Duchess of York*. In immediate succession he also appeared as *Othello*, *Shylock*, *Lucius Junius Brutus*, *Hamlet*, and *Sir Giles Overreach*, taking his first benefit on the 11th of December. A re-engagement followed, commencing on the 13th, with *King Lear*, and succeeded by *Sir Edward Mortimer*, *Macbeth*, *Bertram*, *Richard II.*, and several of the preceding characters. His last appearance was for Mr. Simpson's benefit, on the 28th, as *Lear*. The receipts during his engagement, it is said, averaged over one thousand dollars nightly.

Mr. Kean has filled an important place in theatrical annals, and requires more than a passing notice here. Many doubts

have been thrown on his paternity; but it is known that his mother was the daughter of George Saville Carey, actor and dramatist—that she was at times connected with the stage—that her husband's name was Aaron Kean, according to different authorities at different times, a tailor, a surveyor, and an attorney's clerk—and that our hero was born in Castle Street, Leicester Square, London, November 4th, 1787. At a very tender age he was placed at Drury Lane Theatre, under a celebrated posture-master, and soon became a skillful contortionist, as well as a pleasing representative of the Cupids and infants of the stage; but incessant practice not only injured his health, but produced a deformity of his limbs that required a long use of bracing irons to remedy and remove. When about seven years of age, his mother withdrew him from the theatre, and was anxious that his education should be attended to; but not sharing the desire, he soon after absconded from home, and engaged as a cabin-boy on a voyage to Madeira. Not liking the situation, on his arrival there he feigned deafness and lameness, and attributing them to a cold taken on shipboard, was sent home as an invalid. On reaching London, his mother had removed to the country, and he sought out Miss Tidswell, a subordinate actress at Drury Lane, whom he had been taught to regard as his aunt. She immediately took him under her care, and for many years bestowed on him all the kindness and affection of a parent. His uncle, Moses Kean, a noted ventriloquist and mimic, also became interested in his pursuits, and endeavored to turn his attention to the legitimate drama; but the lad's favorite amusements were pantomimes and feats of muscular dexterity, and he at length became a member of Saunders' company in Bartholomew Fair, where he commenced the second era of his dramatic life in the character of a monkey. He afterward appeared at Sadler's Wells, and the warm applause bestowed on his recitations (for the excellence of which he was probably indebted to his uncle's admirable imitations of eminent tragedians) induced him to a closer study of the best dramatic authors. Some time later, at Windsor, he won

the approbation of royalty by his recitation of "Satan's Address to the Sun," and the first soliloquy of *Richard*; and at the same time gained the friendship of Dr. Drury, who sent him for three years to Eton School, where his classical studies were pursued with great diligence and success.

After this, under the name of Carey, he played at Birmingham, Edinburgh, &c., and for several years endured the vicissitudes of a strolling life. In 1808, he married Miss Mary Chambers, an actress, by whom he had two sons—Howard, the eldest, who died in childhood, and Charles, who has since obtained celebrity as a tragedian. At this time, he not only played tragedy, comedy and pantomime, but gave lessons in fencing, dancing, &c.

It has been said, that even in his palmiest days, he was prouder of his skill and dexterity as a harlequin than of his grandest tragic delineation.

In the winter of 1813, on the recommendation of a friend, Mr. Arnold, of the Drury Lane committee, went to Dorchester for the purpose of witnessing his performances, and was so much gratified with his *Octavian*, and *Kanko* in "La Perouse," that he immediately offered him an engagement at London for three years, at eight, ten, and twelve guineas per week, for each succeeding year. He made his first appearance at Drury Lane, January 26th, 1814, as *Shylock*, with great success; and on the 12th of February enacted *Richard III.* with a brilliancy and effect unknown since the days of Garrick. This character established his fame and made his fortune, which, unfortunately, he lacked judgment enough to retain. He next played *Hamlet*, on the 13th of March; *Othello*, on the 5th of May; *Iago*, on the 7th; and *Luke*, in the play of "Riches," for his benefit on the 25th.

On account of the great results of his engagement, the committee, on the latter occasion, remitted the usual charges for the house; and by the liberality of his friends, who paid freely for tickets, the proceeds amounted to two thousand pounds. The management also destroyed their articles of agreement, and made his engagement for five years, at sixteen

guineas per week for the first year, eighteen for the second, and twenty for the remainder of the term. For several years he reigned the undisputed monarch of the stage, the fire of genius and the seemingly unstudied impulses of nature lending a charm to his acting that at once swept the heavy declamation and the formal attitudes of the Kemble school from the altars where they had so long been worshipped.

Intoxicated with success, Kean unhappily associated with those who soon debased his mind and morals—who led him into every excess, and estranged him from his wife and child, from whom he was separated for many years.

On his first visit to America, he incurred the ill-will of the Boston audience, during his second engagement there, by refusing to appear when advertised, in consequence of a thin house, and, repairing to New York, he found the condemnation of his conduct so severe and universal, that he altered his determination of spending another season in America, and returned immediately to England. His moral infirmities there sunk him still lower in the estimation of the public, and his disgraceful *liaison* with Mrs. Alderman Cox, whose injured husband, in January, 1825, recovered from him, in a court of justice, a verdict of £800, attached a stigma to his character from which he never recovered. In the fall of 1825, he again visited this country, making his first appearance at the Park Theatre, November 14th of that year, as *Richard III.* The recollection of his slight to the Boston public, fostered by the rumors of indiscreet remarks attributed to him, caused one of the worst riots ever known in the city, the whole performance being interrupted by the most vile and disgusting proceedings. He immediately published an apologetic letter, couched in the humblest terms, which, after the first flush of resentment was past, had the effect of soothing the public mind, and prevented any further opposition to his appearance in New York. He next proceeded to Boston, where he was announced for *Richard* on the 21st of December, but his appearance was the signal for commencing a riot that ended in the almost total destruction of the audience part of the

theatre, and his expulsion from the stage of that city, where he never after attempted to perform. He, however, appeared, with slight opposition, at most of our other principal cities, making his last appearance in America, on the Park boards, as *Richard*, December 5th, 1826.

On his return to England, he found his attraction greatly diminished, which his confirmed habits of dissipation served only to decrease. In 1833, after a lengthened retirement, an attempt was made by the manager of Covent Garden to revive the interest formerly entertained for him, by announcing his appearance in connection with his son Charles, who, in his father's declining state, evinced a generous feeling of forgiveness, and an apparent reconciliation had been effected between them. They were accordingly advertised in the tragedy of "Othello," on the 25th of March in that year—Mr. Kean as the *Moor*, Mr. Charles Kean as *Iago*—and appeared to a densely crowded house, which greeted the former favorite with the warmest demonstrations of applause. It soon, however, became apparent that the elder Kean was too feeble to do justice to his part, and, immediately after repeating the sentence, "Othello's occupation's gone!" he sunk exhausted in his son's arms. He was quickly removed to his residence, where he lingered until the 15th of May, dying before he had completed his forty-sixth year, and yet, alas! for human frailty, a perfect wreck in mind and person.

To enlarge upon his merit as an actor would be superfluous. Suffice it to say that, in his best estate as a tragedian, but one artist of his time at all approached him in excellence. His memory stands like a blasted monument, to warn the unwary of the path in which he fell—a path, unfortunately, in which too many of his successors tread.

At the termination of Kean's engagement, Mr. Cooper was again brought forward, and played until January 4th, 1821, when he took his benefit, in the character of *Beverly*, in the "Gamester," supported by Mrs. Barnes, in a most powerful and affecting delineation of *Mrs. Beverly*, being her first appearance in that part.

Mrs. Alsop also re-appeared during the month, in the characters of *Estifania*, *Lydia Languish*, *Priscilla Tomboy*, *Lady Teazle*, and *Flora*, in the "Midnight Hour."

Master George Frederick Smith, a youthful prodigy of eleven, announced as from the Montreal Theatre, made his *début* in New York, January 5th, as *Young Norval*. He had been well drilled in the characters he represented, and went through them with much ability, appearing, however, to more advantage in *Douglas*, and *Dick the Apprentice*, than in *Romeo*, *Richard*, or *Octavian*, which he also played during his engagement. He was somewhat attractive for a few nights, making his last appearance on the 13th of January, after which the Theatre closed until Washington's birthday, when it re-opened with "Gustavus Vasa" and the "Forest of Rosemvald."

On the 24th of February, after an absence of nine years, the old favorite, Jefferson, re-appeared as *Bob Acres*, and *Old Doiley*, in "Who's the Dupe?" This excellent actor was received with great favor and maintained all his former repute by his very able performance of *Tony Lumpkin*, *Doctor Smug-face*, *Lord Ogleby*, *Gregory Redtail*, *Plotwell*, *Solus*, *Ralph*, in "Lock and Key," *Sir Benjamin Dove*, in the "Brothers," *Lingo*, *Capt. Bertram*, and *Roger*, in the "Ghost."

On the 28th, the "Honeymoon" was advertised with a "lady's first appearance on any stage," as *Juliana*. This lady was soon after announced as Mrs. Battersby. She repeated *Juliana* on the 5th of March, played the *Widow Cheerly* on the 7th, and appeared as *Mrs. Haller* and *Lady Elizabeth Freelove*, for her own benefit on the 9th. Mrs. Battersby was a woman of considerable ability, which, notwithstanding the above announcement, had previously been developed in the profession, in her native country—England. In 1826, she became Mrs. Stickney, by which name she was for several seasons attached to the Park company. Mr. Wemyss, in his *Chronology*, states that she returned to England and died there.

This lady must not be confounded with Mrs. J. Stickney, long known at the Bowery and new Chatham Theatres.

On the 6th of March, the first representation of Dimond's amusing farce, called the "*Lady and the Devil*," took place, thus cast:

Wildlove	Mr. SIMPSON.	Jeremy	Mr. BARNES.
Don Raphael	" REED.	Zephyrina	Miss JOHNSON.
Claudian	" WOODHULL.	Negombo	Mrs. KILNER.

On the 12th, Mr. Kean opened a new engagement as *Hamlet*. He took his benefit on the 26th, presenting, for the first time in America, a tragedy, entitled the "*Jew of Malta*," altered by Penley from Christopher Marlow's celebrated drama, which was not very favorably received, nor, we believe, ever repeated. It was thus played:

Barabbas	Mr. KEAN.	Selim	Mr. WOODHULL.
Don Lodowick	" MAYWOOD.	Ithamore	" SPILLER.
Don Matthias	" SIMPSON.	Abigail	Miss JOHNSON.
Fernex	" KILNER.	Katharine	Mrs. BALDWIN.

The engagement being renewed, he appeared on the 27th, as *Lear*; on the 4th of April, for the first time as *Alexander the Great*; and, on the 6th, for his benefit and last appearance, as *Jaffier*.

On the 9th, "*Wallace, the Hero of Scotland*," was first played with great success—Mr. Maywood as *Wallace*, and Mrs. Barnes as *Helen Mar*.

"*The Warlock of the Glen*," a still favorite melo-drama at the minor theatres, was first represented in New York on the 12th, as follows:

Matthew	Mr. SIMPSON.	Sandle	Mr. SPILLER.
Clanronald	" WOODHULL.	Countess	Mrs. BARNES.
Andrew	" KILNER.	Marian	" PARKER.

Mr. Frederick Brown, on the 13th, commenced another star engagement, during which he played such dissimilar characters as *Earl Osmond*, *Wallace*, *Job Thornberry* and the *Three Singles*.

Mr. Pritchard succeeded him, opening on the 24th, as *Michael Ducas*, with Mrs. Battersby as *Adelgritha*, and playing on his benefit night, May 7th, the characters of *Roderick Dhu*, *Will Steady* and *Col. Rigolio*.

On the 25th of April, Barry Cornwall's tragedy of "*Mirandola*" was produced, with the following cast:

John of Mirandola	Mr. MAYWOOD.	Isadora	Mrs. BARNES.
Guido	" SIMPSON.	Isabella	" BALDWIN.
Gheraldi	" WOODHULL.	Beatrice	Miss JONES.

At a subsequent period, Mr. Cooper personated the hero.

Miss Mary Anne Jones, whose name appears above, was a sister of Mrs. Edmund Simpson. She was a very young, pretty, pleasing and lady-like actress, and in the course of the following year became the wife of Mr. Bancker of the Park company. She died in New York, October 8th, 1825, while making rapid improvement in her profession.

"Therese, the Orphan of Geneva," an adaptation from the French by John Howard Payne, was first played in New York, on the 30th of April, with the following excellent cast:

Carwin	Mr. MAYWOOD.	Lavigne	Mr. BARNES.
Count de Morville	" WOODHULL.	Therese.	Mrs. BARNES.
Fontaine	" SIMPSON.	Countess	" BALDWIN.
Picard	" KILNER.	Bridget.	" KILNER.

The interest of this piece never flags for a moment; its principal characters afford fine scope for acting, and its general merit renders it popular to the present day. We do not know that its original cast has ever been improved, except perhaps when *Carwin* and *Therese* were personated by Forrest and Mrs. Duff. It long ranked as one of the great tragedian's favorite dramas, and he frequently appeared in it, as an afterpiece, in years gone by.

May 8th. The farce entitled "Bon Ton" was revived for the first time in many years, thus:

Lord Minikin.	Mr. SIMPSON.	Lady Minikin.	Miss JOHNSON.
Sir John Trotty	" KILNER.	Miss Tittup	Mrs. BATTERSBY.
Davy	BARNES.	Gimp	" PARKER.

On the 9th of May, Mr. Henry Wallack, from the York and Hull Theatres, made his first appearance in America (according to the bills) as *Young Norval* and *Walter*. Other authorities say that he had played in Baltimore and Philadelphia, in 1818-'19, and we believe the latter statement to be correct. During his engagement here, he represented with success the characters of *Lucius Junius Brutus*, *Octavian*, *Rob Roy*, *Bertram*, *Gambia*, *Coriolanus*, and *Michael*, in the "Adopted Child." This gentleman is said to have been born in London, in the year 1790, and although he never attained the high distinction of his brother James, his general merit was so great that we are inclined to place him, as a stock actor, very near the head of his profession.

Tragedy, Comedy, Melo-drama, Opera, Farce and Pantomime have all been essayed by him at various times, and frequently with an ability entirely eclipsing the more pretending efforts of self-exalted stars. His list of parts is surprising for its diversity: In tragedy, he has ranged from *Hamlet*, *Richard* and *Romeo*, to the *Stranger*, *Othello* and *Virginius*. In comedy, he has played the *Duke Aranza* and *Bob Handy*, *Mercutio* and *Benedick*, *Goldfinch*, *Dennis Brulgruddery*, *Zekiel Homespun* and *King Charles XII*. In melo-drama, he has been highly successful as *Dan Macraisy*, *Roderick Dhu*, *Tekeli*, *Rob Roy* and a hundred other parts. In opera, he has given very meritorious personations of *Count Belino*, *Doctor Bartolo* and *Whimsiculo*; while in farce, his *Lingo*, *Looney McTwolter*, *My Lord Duke's Servant* and *Bagatelle*, would suffer little by comparison with the best seen on our stage. In *Hotspur*, *Falconbridge*, *Macduff*, *King Henry VIII*, *Demetrius*, *William*, (Black-Eyed Susan) *Malvolio*, *Silver Jack* and *Dandie Dinmont*, his efforts have shown to the greatest advantage; and in these characters, when in his prime, he has scarcely been rivaled. In later years, his *Squire Broadlands*, in the "Old English Gentleman," was a perfect *fac-simile* of the class; while he appeared with great *éclat*, also, as *Sir Peter Teazle*, *Sir Anthony Absolute*, *Sir William Fondlove*, *Samuel Coddle*, &c., &c. At the Old Chatham, Lafayette and Bowery Theatres, from 1824 to 1834, he was in the highest favor. In 1837-'8-'9, he was stage-manager of the old National Theatre, under his brother's lesseeship. He afterward played at the principal theatres in London, was stage-manager of the Princess's, in 1842-'3, and in October, 1843, became the lessee of Covent Garden, a position that finally involved him in bankruptcy. In 1847, on the opening of the Broadway Theatre in this city, he was engaged to sustain the first line of old men, but age, and perhaps other infirmities, had then affected his memory, and the audience had frequent causes of dissatisfaction with him. His last appearance in New York was at the National Theatre, Chatham Street, as *Falstaff*, October 18th, 1858.

In 1833, he procured a divorce from his first wife, and afterward married Miss Turpin, a vocalist of some provincial celebrity, whom he brought to this country in 1837. Mr. Henry Wallack was lately living in the vicinity of New York. His children by his first wife who have played here are :

1st. James W. Wallack, Jr., a tragedian of repute both in England and America.

2d. Miss Julia Wallack, afterward Mrs. W. Hoskin, who in 1839-'40-'41 appeared at the Park, National, and Niblo's Theatres, in singing characters, and afterward appeared successfully in London as Miss Julia Harland.

3d. Miss Fanny Wallack, (Mrs. Moorhouse) who was the leading actress at the Broadway Theatre in 1847 and 1848, and who died at Edinburgh, Scotland, October 12th, 1856.

To resume our record. On the 12th of May, Mrs. Charles Durang, formerly Miss Mary White, of the Philadelphia Theatre, made her first appearance in New York as the *Widow Cheerly*. She was afterward well known at the Chatham Garden and Bowery Theatres as a very useful actress.

On the 16th, Miss Johnson presented "Rob Roy" for her benefit, and in the course of its performance a *pas seul* was executed, with great applause, by Mrs. Henry Wallack, her first appearance in New York.

At this time, she was, in face and person, one of the most lovely women that had ever graced the American Stage; and as a dancer in the good, old-fashioned, modest and graceful English school, entirely unrivaled. According to the opinion of one of her admirers, "she floated upon the stage like a being from another sphere." Mrs. Wallack at this time appeared only in the *ballet*. She made her *début* in the regular drama, at Chatham Garden, May 25th, 1824, playing the interesting character of *Rosalie Somers* to the entire satisfaction of a very numerous audience. They who remember only the latter part of her career can scarce have an idea of the exquisite personal beauty and fascinating gracefulness of her earlier years. Her figure was of the most perfect symmetry, her

voice soft and musical, and her readings ever peculiarly chaste and correct. She had not enough of physical power to appear in the higher walks of tragedy, nor a sufficient flow of animal spirits for a dashing comedy part, but her quiet, child-like, and artless manner as a rural maiden, and her, grace, delicacy and perfect ease as a well-bred lady, gave her, in those characters, a superiority over all competition. She sang ballads very pleasingly, and her taste in costume won the admiration of the town. In the fall of 1828, she was engaged at the Park Theatre, where she remained until the spring of 1834, during which period she became gradually but totally changed in appearance, and was often incapacitated from playing, even when her name was in the bills. She afterward undertook a Southern tour, and, after a short illness, died at New Orleans, April 10, 1836, aged about 37 years. Her maiden name was Fanny Jones; and of her married life it is sufficient to say that it was most unhappy. She was divorced from her husband in 1833.

On the 18th of May, a drama, from one of Scott's novels, called the "Heir of Avenel, or Mary of Scotland," was thus presented :

George Douglas . . .	Mr. SIMPSON.	Queen Mary . . .	Mrs. BARNES.
Roland Graeme . . .	" MAYWOOD.	Kate Seyton . . .	Miss JOHNSON.
Father Ambrose . . .	" WOODHULL.	Magdalene . . .	Mrs. BALDWIN.
Luke Lundin . . .	" BARNES.		

A new engagement with Mrs. Alsop commenced on the 31st. On the 4th of June, for Mr. Simpson's benefit, she appeared as *Amelia Wildlove*, and other characters, in a new piece called "Twelve Precisely," supported by Simpson as *Sir Frederick Frisky*, Spiller as *Brass*, and Miss Jones as *Peggy*. Her sudden death occurred on the 13th.

Mr. Barnes, the most extravagant of comedians, took his benefit on the 12th—appearing in the characters of *Richard III.* and *Crack*—attracting, it was said, the fullest house of the season, the receipts amounting to more than one thousand dollars.

For Mr. Maywood's benefit, on the 18th, Mrs. Holman made her first appearance in two years, as *Diana Vernon*; and on the same occasion the drama of "Kenilworth" was first

played, with Simpson as the *Earl of Leicester*; Woodhull as *Varney*; Maywood as *Anthony Foster*; Mrs. Battersby as *Queen Elizabeth*, and Mrs. Barnes as *Amy Robsart*.

Mr. James Anderson was frequently before the public this season. We cannot date his first appearance, but he had been connected with the establishment for two or three years. He became an efficient delineator of Irish peculiarities, and, in 1823, was the first representative in America of *Terry O'Rourke*, the Irish Tutor. He was, at one time, prompter at the Park, and was afterward attached to the Chatham Garden Theatre, where his performance of *Terence*, in "Brian Boroihme," stamped him the best Irish actor of the day. For a long time he was stage-manager of the Bowery Theatre, and afterward, for several seasons, occupied the same situation at the New National, where he occasionally appeared, on a benefit night, as *Old Terence*. Except on such an occasion, he for many years confined his duties solely to the direction of the stage. He owned a fine farm in Tioga County, New York, and is, perhaps, still living there. Mr. Anderson was a native of County Carlow, Ireland, descended from a respectable Quaker family, and had been by trade an upholsterer.

The season terminated on the 6th of July, with a benefit for Mr. Moreland, his last appearance in connection with the Park company, and, we believe, the last time the Anthony Street Theatre was used for dramatic purposes. "Douglas" and the "Falls of Clyde" were the pieces performed.

Old Norval	Mr. KILNER.	Young Norval . . .	Mrs. BARNES.
Glenalvon	" MAYWOOD.	Lady Randolph . .	" BALDWIN.

The site was soon after purchased by the Vestry of Christ Episcopal Church, and a sacred edifice erected thereon, in which the Rev. Dr. Lyell officiated for a long time. This was finally swept away by the march of improvement, and the ground is now covered with stores.



CHAPTER XXVIII.

New Park Theatre, 1821-2—City Theatre—Chatham Garden.

THE New Park Theatre was so far completed as to be ready for performance on the 1st of September, 1821.

Its dimensions were, in front, on Park Row, eighty feet in width and fifty-five in height, with a depth of one hundred and sixty-five feet, running through to Theatre Alley, where a large wing was attached, containing the green-room, dressing-rooms, &c. The audience entered by seven arched doorways, the central five of which were reached by a low flight of steps, and opened into an extensive vestibule communicating with the corridor of the first row of boxes; and the other two, on a level with the street and on either side of the steps, from which they were separated by a heavy abutment, afforded an easy access to the pit and gallery. The doors to these entrances all opened outward, the well-remembered and terrible catastrophe at Richmond rendering such an arrangement to all public buildings indispensable to safety. Six large arched windows surmounted the doorways, besides a blank one in the centre, which was afterward converted into a niche, wherein was ensconced a well-carved figure of Shakspeare.

Another row of smaller square windows was above these, and the whole front, though plain in its appearance and destitute of architectural beauty, was inoffensive and respectable. Its interior was neatly and conveniently fitted up, with as much regard to elegance and taste as the limited time be-

tween its erection and opening allowed. In the audience part of the house, which was calculated to hold 2,500 persons, there was a pleasant pit, with a gradual rise in each succeeding row of seats. Surrounding this rose three tiers, of fourteen boxes each, supported by small columns of burnished gold, six feet and six inches in height, and above was a commodious gallery, entirely disconnected from the boxes, and used principally for colored persons.

The front of the first circle of boxes was a Grecian balustrade, relieved by a crimson ground. On the second were *basso-relievos* on a fawn-colored ground, representing boys supporting medallion portraits of poets and dramatists, with the figures of Tragedy and Comedy for a central group. The third circle was a Doric cornice with enrichments, which continued round the proscenium, the arch of which was supported by four Doric columns of yellow marble with white caps. The ceiling was flat, painted to imitate a cone, and divided into eight panels. The whole was lighted by patent oil-lamps, hung in three chandeliers of thirty-five lights each—gas not yet having been introduced into the city.

The drop-scene represented a crimson damask curtain, drawn into festoons of gold cord and tassels,—in the centre, a porch of mosaic workmanship with balustrade, and beyond, an equestrian statue of Washington.

The width of the stage at the drop-curtain was forty-five feet, and its depth seventy feet.

The architect of the building was Hugh Reinagle, and the scenery and decorative paintings were executed by Messrs. Robbins, Reinagle, Evers and Henry Isherwood. The latter is the present well-known artist, who was at that time acquiring the rudiments of his profession. Robbins had been scene-painter for nearly thirty years, and in his department was always effective. Reinagle and Evers are too highly distinguished in the history of American art to need encomium here.

The stage and machinery were constructed by Mr. George Conklin, long connected with the establishment, and the

lamps, glasses, hangings, &c., were all of American manufacture.

Among the gentlemen who interested themselves in the rebuilding of the Theatre, and were considered *par eminence* the patrons of the drama, were Messrs. Elbert Anderson, Nathaniel Prime, William Gracie, D. C. Colden, William Coleman, Dominick Lynch, John Swartwout, Philip Hone, Edward Laight, Charles King, Hugh Maxwell, Doctor Hosack and Doctor Francis, but one of whom is now left upon the stage of life (1866).

Before the building was completed, its proprietors, Messrs. Astor and Beekman, had opened negotiations with various individuals for leasing it. At one time it was offered to Mr. W. B. Wood, of Philadelphia, and at another Mr. Dunlap was invited to resume its management, but finally, after a deal of miserable chaffering, it was awarded to those gentlemen who alone had a rightful claim to it, the late managers, Stephen Price and Edmund Simpson.

It was first opened to the public on the evening of Saturday, September 1st, 1821.

The price of admission at this time to the boxes was one dollar; to the pit, seventy-five cents; and to the gallery, fifty cents. Mr. Falconer was treasurer, a situation he had held for more than thirty years, and Mr. Gillingham, a musician of taste and experience, heretofore alluded to, leader of the orchestra.

The company engaged consisted of Messrs. Maywood, Pritchard, Simpson, Woodhull, Barnes, Kilner, Phillips, Reed, Bancker, Wheatley, and Nexsen; Mesdames Barnes, Battersby, Barrett, Holman, and Wheatley, and the Misses Johnson, Jones, Bland, and Brundage, to which several valuable additions were soon after made.

The freedom of the Theatre to a resident, or a gold medal of the value of fifty dollars to a non-resident, was offered by the management for the best poetical address, to be spoken on the opening night. About sixty communications were received, and a committee of literary gentlemen justly selected

the one written by Charles Sprague, of Boston, and its recitation by Mr. Simpson formed the commencement of the entertainment on the first night of the season. We subjoin a copy of this admired and spirited production :

- “ When mitred Zeal, in wild, unholy days,
Bared his red arm, and bade the fagot blaze,
Our patriot sires the pilgrim sail unfurled,
And Freedom pointed to a rival world.
Where prowled the wolf, and where the hunter roved,
Faith raised her altars to the God she loved ;
Toil, linked with Art, explored each savage wild,
The forest bowed, the desert bloomed and smiled ;
Taste reared her domes, fair Science spread her page,
And Wit and Genius gathered round the Stage.
- “ The Stage ! where Fancy sits creative queen,
And spreads gay web-work o’er life’s mimic scene ;
Where young-eyed Wonder comes to feast his sight,
And gain instruction, while he drinks delight.
The Stage ! that threads each labyrinth of the soul,
Wakes laughter’s peal and bids the tear-drop roll ;
That hoots at Folly, mocks proud Fashion’s slaves,
And brands with shame the world’s vile drove of knaves.
- “ The child of genius, catering for the Stage,
Rifles the stores of every clime and age.
He speaks ! the sepulchre resigns its prey,
And crimson life runs through the sleeping clay ;
The grave, the gibbet, and the battle-field
At his command their festering tenants yield.
Here Wisdom’s heir, released from Death’s embrace,
Reads awful lessons to another race ;
Pale, bleeding Love comes weeping from the tomb,
That kindred softness may bewail her doom ;
Murder’s dry bones, reclothed, desert the dust.
That after-times may own the sentence just ;
And the mad tyrant of some moldering page
Stalks here to warn, who once could curse an age.
- “ May this fair dome, in classic beauty reared,
By Taste be fostered, and by Worth revered ;
May chastened Wit here bend to Virtue’s cause,
Reflect her image, and repeat her laws ;
And Vice, that slumbers o’er the sacred page.
Hate his own likeness shadowed from the Stage.

Here let the guardians of the Drama sit
 In righteous judgment o'er the realm of Wit;
 Not his the shame with servile pen to wait
 On private friendship or on private hate;
 To flatter fools, or Satire's javelin dart,
 Tipped with a lie, at proud Ambition's heart.
 His be the nobler task to herald forth
 Young blushing merit and neglected worth,
 To stamp with scorn the prostituted page,
 And lash the fool who licks it from the Stage.

"Here shall bright Genius wing his eagle flight,
 Rich dew-drops shaking from his plumes of light,
 Till high in mental worlds, from vulgar ken,
 He soars, the wonder and the pride of men.
 Cold Censure here to decent Mirth shall bow,
 And Bigotry unbend his monkish brow;
 Here Toil shall pause, his ponderous sledge thrown by,
 And Beauty bless each strain with melting eye;
 Grief, too, in fiction lost, shall cease to weep,
 And all the world's rude cares be laid to sleep;
 Each polished scene shall taste and truth approve,
 And the Stage triumph in the people's love."

After which was presented the comedy of "Wives as They Were, and Maids as They Are," with the following cast:

Lord Priory	Mr. BARNES.	Norberry	Mr. WOODHULL.
Sir Wm. Dorillon	" KILNER.	Lady Priory	Miss JOHNSON.
Sir George Evelyn	" PHILLIPS.	Lady Mary Raffle	Mrs. BATTERSBY.
Bronzely	" SIMPSON.	Miss Dorillon	" BARNES.

Concluding with the melo-drama of "Therese."

Carwin	Mr. MAYWOOD.	Therese	Mrs. BARNES.
Fontaine	" SIMPSON.	Countess	" BATTERSBY.
Lavigne	" BARNES.	Bridget	" WHEATLEY.

The latter lady re-appeared after a year's absence, and soon gave evidence of very great improvement.

On Monday, Sept. 3d, previous to the performance of "Man and Wife," in which Pritchard played *Cornelius O'Dedimus*, and Mrs. Wheatley *Lady Worrett*, Mrs. Barnes delivered, with much applause, a second Prize Poem, written by Samuel Woodworth, of which the following is a copy:

"What glorious vision bursts upon my view?
 Does Fancy mock me? No, 'tis true! 'tis true!"

No false, illusive dream of past delight,
 But blest realities salute my sight;
 The ruthless fiend of Ruin is displaced
 By Beauty, Fashion, Elegance and Taste!

"Thrilled with such rapture as when first I prest
 The infant Shakspeare to this throbbing breast,
 I hail the scene! my temple and my home!
 While rays of beauty light the vaulted dome.
 Despair, avaunt! the storm of grief is past,
 And joy's bright sunshine gilds the scene at last.

"Here, where the tragic muse has mourned so long
 The sleep of passion and the death of song;
 Where o'er the urn of blighted hopes she hung,
 With vacant, beamless eye and silent tongue;
 While shapeless heaps of ruin smoked around,
 And desolation marked the blackened ground;
 Here from its ashes see her temple burst,
 With grace and splendor that surpass the first.
 So from his parent's dust the Phoenix springs,
 With Eden's richest plumage on his wings;
 Thus dazzling soars, unrivaled and alone,
 His age a century, and a world his own!

"Ye generous freemen, who in danger stand
 The shield and bulwark of your happy land;
 Who, mid the sweeter luxuries of peace,
 Behold your greatness and your arts increase,
 Whose liberal minds throw lustre on the age,
 Oh! still protect and patronize the Stage;
 That bright auxiliar in Refinement's cause,
 Which raised proud Greece to what at length she was;
 Invited forth and scattered unconfined
 The boundless treasures of a Shakspeare's mind,
 And taught the vulgar, barbarous sons of strife
 The gentler courtesies that sweeten life.

"Ye free-born fair, who grace Columbia's clime,
 Whose bosoms glow with sentiments sublime,
 Whose smiles inspire the actions they reward,
 Whose tears embalm the virtues they applaud;
 Still let those smiles and tears alternate prove
 That wit can charm—that sympathy can move:
 And while your hearts celestial Truth revere,
 Still condescend to trace her picture here;

Still let your presence consecrate the art
 That holds a mirror to the human heart;
 That shows the black and hideous form of Vice,
 And raises Virtue's worth beyond a price;
 That culls the fruits of Fancy's wide domains;
 That calls from Poesy her sweetest strains;
 That teaches young Affection what alone
 Can make a virtuous, manly heart her own,
 And shows to Art how vain are all its wiles—
 That he who *wins* must first *deserve* your smiles.

"Columbians all! ye patriots and ye fair,
 Still let the Drama claim your generous care;
 Cherished by you, it will the champion prove
 Of Freedom, Virtue, and the Arts you love:
 So shall this City, by refinement blest,
 Become the pride and mistress of the West;
 So shall your Country rise to greater fame,
 And endless glory gild Columbia's name!"

On the 4th, Mrs. Barrett made her first appearance in seven years as *Mrs. Malaprop*. She was still a skillful actress in many parts, but by no means an adequate substitute for Mrs. Baldwin, whose versatility she had never equaled. The latter had had some misunderstanding with the management regarding her range of parts, and, the difference proving irreconcilable, she was not re-engaged, and never afterward appeared on the boards of the Park Theatre.

The first new piece of the season was Banim's still favorite drama of "*Damon and Pythias*," which was produced on the 10th, with the following cast:

Damon	Mr. MAYWOOD.	Lucullus	Mr. PHILLIPS.
Pythias	" SIMPSON.	Damocles	" WHEATLEY.
Dyonisius	" PRITCHARD.	Hermione	Mrs. BATTERSBY.
Philiastus	" WOODHULL.	Calanthe	" BARNES.

Macready and Charles Kemble, as *Damon* and *Pythias*, made this play very popular at Covent Garden; but although Maywood did his best for *Damon* at this time, it was not until Cooper assumed the character, (which, next to *Virginius*, was the best portraiture of his later years) that it had any marked success here.

On the 12th, Mrs. Baldwin gave an entertainment for her benefit at Washington Hall, then situated on Broadway, be-

tween Chambers and Reade Streets, where Stewart's marble warehouse now stands. "Douglas" and the "Sultan" were the pieces performed, (by amateurs) the beneficiary sustaining the characters of *Lady Randolph* and *Roxalana*. Mrs. Holman lent her aid in a variety of musical gems.

On the 24th, Mr. Kilner took his farewell benefit, playing *Dentatus*, in "Virginus," and *Bluff*, in "Robinson Crusoe." Mr. Kilner went to Boston, where he remained several years.

On the 25th, a gentleman from England was advertised for *Henry Bertram*, his first appearance on any stage, in which part he succeeded so well, that he appeared again on the 3d of October, as *Malcolm*, in the "Slave." This gentleman was Mr. Peter Richings, who was the son of a Post-Captain in the British Navy, and born at Kensington on the 19th of May, 1797. At the Charter-House School, London, and at Pembroke College, Oxford, he had acquired a liberal education, and in 1816, his father having been promoted to the rank of Admiral, and enjoying a lucrative situation in the East Indies, he sailed for that region, where a fine opening was awaiting his acceptance. Soon after his arrival, his father was seized with paralysis, and he was obliged to return with him to England, where a commission in the army was purchased for him, which, on being drafted for a West India station, he sold, and devoted himself to the study of the law.

About this time he also married, and after two years' reading of Coke and Blackstone, his health failed him, and he resolved to give up the profession and prepare for the Stage, an inclination that had no doubt been encouraged by his gay young friends, to whom his polished manners, fine voice, and spirited singing, had given great delight.

His family strenuously opposed this determination, and, rather than wound their feelings or their pride, he embarked for America, where he made his first theatrical effort, as above stated. During his first season, his parts were principally operatic, and in these he gave general satisfaction; but his first genuine hit was in 1823, in the character of *Dick Trifle*, in "Tom and Jerry," which he played with such

spirit and effect as to obtain an increase of salary from the management, and a prominent position with the audience, who ever after held him in high esteem, especially in the character of a fop, which he represented better than any other actor we have ever seen. For many years, Mr. Richings continued gradually but steadily to improve in skill, and finally proved himself, in many parts, a most consummate artist. We subjoin several, in which he was entirely unrivaled on the New York Stage, viz.: *Osrick*, *Roderigo*, *Sparkish*, *Wildrake*, *Sir Benjamin Backbite*, *Lord Tinsel*, *Florville*, *Random*, *Pietro*, in "*Masaniello*;" *Beppo*, *Olifour*, *Marquis*, in the "*Postillion*;" *Young Contrast*, in the "*Lord of the Manor*;" *Baron Altradoff*, *Major Galbraith*, *Mantolini*, *Serg't Austerlitz*, *Dirck Hatteraick*, *Hyssop*, *Cæsar Chanteloupe*, *Bill Sykes*, &c.

The last four were truly wonderful exhibitions of dramatic effect, and his personation of *Sir Osbaldistone de Moubray*, in "*Patrician and Parvenu*," is also worthy of particular mention, as well for its remarkable beauty and faithfulness of representation, as for its being the first character of note in which he delivered language purely sentimental, and portrayed high-bred dignity with entire success, that being a line of character in which he had hitherto signally failed. Owing to the embarrassments of the Park Theatre, Mr. Richings left New York in 1840, and became Mr. Burton's stage-manager in Philadelphia, and was afterward acting and stage manager of the Chestnut Street Theatre.

Mr. Richings has lately traveled as a star with his adopted daughter, Miss Caroline Richings, his chief attraction being in the old associations and affectionate remembrances of a small class of playgoers now called old-fashioned. On his last appearance at Niblo's, in 1864, Time's meddlesome interference was unpleasantly perceptible both in his person and acting.

Mr. Richings is tall and rather slender, though in his prime he exhibited a remarkably well-turned figure; his features were (and are) good, but deficient in variableness of expres-

sion; his taste in costume was unrivaled, and in characters that admitted of such display, his dresses were of surpassing elegance of design, and magnificence of material and ornament; and in this particular, he enjoyed the repute of excelling all his stock contemporaries. As a man, we have never heard of a blemish on his character.

On the 26th of September, Byron's tragedy of "*Marino Faliero*" was first brought out, and with but little success. Mr. Maywood played *Marino*; Mr. Simpson, *Bertuccio*; Mr. Woodhull, *Michael Steno*; Mr. Pritchard, *Israel Bertuccio*, and Mrs. Barnes, *Angiolina*.

A farce called the "Grand Tour" was more successful, and was thus played for the first time on the 4th of October:

Jacky Gimcrack	Mr. PRITCHARD.
Seabright Mr. SIMPSON.	Blushington Mr. WOODHULL.
Violet " BARNES.	Miss Venture Mrs. BARRETT.

On the 5th of October, the little lunatic giant of the Stage, Junius Brutus Booth, made his first appearance in New York as *Richard III.*, a character which, in America, has had but three adequate representatives—Cooke, Kean and Booth, the last not least in point of merit.

Mr. Booth, during his engagement, also appeared as *Octavian*, *Brutus*, *Lear*, *Othello*, *Hamlet* and *Jerry Sneak*, the latter two on the 15th, for his benefit, which netted him upward of twelve hundred dollars.

Mr. Booth was born at St. Pancras, near London, on the 1st of May, 1796, his father being a respectable solicitor, and his mother a descendant or relative of the celebrated John Wilkes. In very early life, Mr. Booth gave his attention to pictorial pursuits, in which he evinced great taste and skill;—he afterward entered the navy, which he abandoned to acquire the printer's art, which in its turn was thrown aside for the study of the law; that being succeeded by renewed attempts with his pencil, accompanied by some creditable experiments in sculpture. He was finally seized with a passion for the Stage, and began his theatrical career at Deptford, as *Campillo*, in the "*Honeymoon*," on the 13th of December, 1813. He afterward played in several continental

theatres, and returning to England, made his *début* at Covent Garden, in October, 1815, as *Sylvius*, in "As You Like It," remaining through the season at a salary of two pounds per week. He afterward acted at Worthing and Brighton, and at the latter place made a great hit as *Sir Giles Overreach*, which resulted in his being immediately engaged for Covent Garden, where he re-appeared February 12th, 1817, as *Richard III.*, and notwithstanding the sneers, sarcasms and discouragements uttered by almost every member of the company, he gained for his representation the most triumphant success. After playing it a second time, with even increased applause, the Drury Lane management induced him to leave Covent Garden, and on the 20th announced his appearance at their house in the character of *Iago* to Mr. Kean's *Othello*, their joint performance being received with acclamation, and creating an intense excitement in dramatic circles. A repetition of the play was advertised for the following evening, and attracted a crowded and brilliant audience. But Mr. Booth had already repented of his flight from Covent Garden, finding out when too late that the Drury Lane committee dreaded his attraction at a rival house, and after using him for a time must necessarily shelve him, as the characters in which he was likely to succeed were already in Mr. Kean's possession, and he consequently refused to appear, assigning also, as an additional reason, an attack of indisposition.

An overflowing house awaited Mr. Booth's return to Covent Garden, where, on the 25th, he again attempted to perform *Richard*; but his vacillating course had excited a strong feeling of disapprobation, which was artfully fanned by the Drury Lane management, and notwithstanding the presence of a numerous body of friends, he was assailed throughout the entire evening with riotous demonstrations of opposition and the play was gone through with in dumb show only. Mr. Booth made an apologetic appeal to the public the next day, but another riotous assemblage greeted him on the 1st of March, while on the 3d and 6th, he played *Richard* with very slight manifestations of disapprobation, which thereafter en-

tirely ceased. He next appeared as *Sir Giles Overreach*, which was as attractive as his *Richard*, followed by *Posthumus, Fitzharding*, ("Curfew") *Sir Edward Mortimer*, and *Rinaldo*, in the "Conquest of Taranto," being supported by Charles Kemble, Macready, Young and Miss S. Booth, a lady who, on his first appearance, had earnestly requested him to add an "E" to his name, for fear they might be mistaken for relatives. He afterward played at Edinburgh and the principal provincial cities with great *éclat*, returning at the commencement of the season to Covent Garden, where soon after the tragedy of the "Apostate" was produced.

Although Mr. Booth rehearsed the character of *Pescara*, (which he afterward played with fine effect) he refused to perform it, and Mr. Macready was substituted, making, in its performance, his first advance from his hitherto merely tolerated mediocrity. In April, 1820, Mr. Booth played *King Lear*, with masterly effect, and created such an interest in his performance that Mr. Glossop, of the Cobourg Theatre, engaged him to appear there for three nights a week (his off-nights at Covent Garden) in the character of *Fitzarden*, in a melo-drama, called the "Lear of Private Life," where for a long time he attracted overflowing audiences.

In the fall of 1820, Mr. Booth was again engaged at Drury Lane, where he shared the leading business with Wallack and John Cooper. He then played at the English Theatre at Amsterdam, and visited the Island of Madeira, whence he suddenly took passage for America, and arrived at Norfolk, Va., in July, 1821. He made his first appearance in this country, at Richmond, on the 13th of that month, as *Richard III*. After a very successful campaign there, he appeared at the Park, as above recorded, and subsequently played brilliant engagements throughout the Union, enlisting among his warmest friends, the distinguished statesman and scholar, John Quincy Adams. About this time he also purchased a farm in Maryland, (which he held until death) and returning to England, played for a short time in London. He came back to America in the spring of 1824; acted

again at the Park; was stage-manager at Chatham Garden, under Henry Wallack; stage-manager at the Camp Street Theatre, New Orleans, under Caldwell; and lessee and manager of the Adelphi Theatre, Baltimore, at which establishment, during an engagement of Charles Kean, he appeared as the *Second Actor*, in the play-scene of "Hamlet," and recited his part of six lines with wonderful power and effect. He was long an immense favorite at the Bowery, where he never failed of drawing overflowing houses, though his frequent non-appearance when advertised, caused many bitter disappointments. In 1848, he played his last engagement at the Park Theatre, which was highly successful, notwithstanding he was then a mere wreck of his former self. He afterward occasionally played at the New National, where his last performance in New York took place, Sept. 19th, 1851, in the characters of *Sir Edward Mortimer* and *Shylock*. He soon after visited California, returning by the way of New Orleans, where, at the St. Charles Theatre, on the 19th of November, 1852, he made his last appearance on the Stage, as *Sir Edward Mortimer* and *John Lump*. He died four days later, while on a steamboat bound for Cincinnati, aged 56 years and 6 months. His remains were brought to his home and interred at Baltimore.

Mr. Booth was under middle size, and his lower limbs were inelegantly formed, but his face was eminently handsome, his eyes capable of assuming a melting tenderness of expression, or of darting the most vivid flashes of intense passion; and his voice was strong, musical, and of the most varied intonation. The grandeur of his action, and the sublimity of his elocution, destroyed all thought of his diminutive size, and crowned him for years the monarch of the American Stage. As a tragedian, in his best moods, he has been scarcely surpassed by any who have graced our boards, and then by Cooke and Kean alone. Charles Kemble and Macready, with their studied attitudes and enunciation, were, in comparison, but as plodding, wire-drawing critics. Booth was the individual he represented; he imagined himself the very

man, and the exquisite modulations of his voice, the wonderful mobility of his countenance, and the inspiration of his transcendent genius, thoroughly identified him with the most diverse characters. In *Richard*, *Shylock*, *Iago*, *Lear*, *Sir Giles Overreach*, *Sir Edward Mortimer* and *Pescara*, he was allowed, by universal suffrage, to have been unrivaled here for near a quarter of a century; and in early life, his *Hamlet* and *Romeo* were equally beautiful specimens of art. His other parts, in which he principally excelled, were *Macbeth*, *Cassius*, *Gloster*, in "Jane Shore," *Luke*, in "Riches," *Pierre*, *Octavian*, *Oroonoko*, *Michael Ducas* and the *Stranger*. He sometimes degraded his talents by appearing in low comedy—and in *Mawworm*, *Jerry Sneak*, *John Lump* and *Geoffrey Muffincap*, was capable of convulsing an audience with laughter. His education was of a high order, and he had acquired a perfect mastery of the French, German and Italian languages, and a general familiarity with others. His performance of *Oresté*, in the French Theatre at New Orleans, was attended with complete success.

Mr. Booth was thrice married; first, in 1814, to a French lady at Brussels; second, to a Miss Holmes, in 1820, who accompanied him to this country, and was the mother of his son Junius; and third, to an American lady, (about 1830) who survived him, and is the mother of Edwin Booth. A daughter is the wife of John S. Clarke, comedian.¹

Charity would draw a veil over his frailties, but Truth obliges us to say of this man, with the signet of a God upon his brow, that by his own act he was often sunk below the level of a brute. In his earliest days his temper is said to have been hasty, petulant and peevish, and he unfortunately put the enemy in his mouth, that not only stole away his brains, but substituted instead those of a demon. In his moments of inebriation he knew not friend from foe; he forgot his engagements with his managers, his duty to the public, his respect for himself. His drunken brawls were a terror to

¹ His youngest son, John Wilkes, was the miserable and misguided assassin of President Lincoln.

his friends, and in one of them, while making a violent assault upon the person of a companion, he received a blow from an andiron across his nose, which broke the cartilage, and destroyed the manly beauty of his countenance forever. Though disappointed often and again, so forgiving were our audiences, and so intense the admiration of his talents, that up to his latest day, when he appeared but as a battered and broken column, if the public felt assured that he was "himself alone," they thronged to greet him as in earlier years, when he was indeed "the admired of all admirers." To the last he retained their affection, if not their respect.

The farce of the "Spectre Bridegroom" was first played at the Park on the 11th of October, 1821, Mr. Woodhull being the *Nicodemus*; Mr. Barnes, *Dickory*; Miss Johnson, *Lavinia*, and Miss Jones, *Georgiana*.

On the 17th, Mr. T. Phillipps made his first appearance, after an absence of three years, as *Count Belino*, and went through a round of his old operatic parts.

October 30th. Mr. Joseph Cowell made his first appearance on the American Stage, as *L'Eclair*, in the "Foundling of the Forest," and as *Crack*, in the "Turnpike Gate," being well received in the former, and making so great a hit in the latter part, as to retain its sole possession while he continued on the New York Stage. This excellent comedian was born at Kent, England, August 7th, 1792, and made his first appearance on the Stage at Plymouth Dock, as *Belcour*, in the "West Indian," in January, 1812, and afterward played with success at different provincial theatres, experiencing the various ills of a strolling life, until he finally installed himself as an acceptable member of the company at Drury Lane, London.

He stood in high favor at the Park until the summer of 1823, when he became the acting manager of Price & Simpson's Equestrian Company, then performing at the Broadway Circus, with the traveling circuit of Boston, Philadelphia, Baltimore, Washington and Charleston. He left this concern in 1826, to accept a regular engagement at the Philadelphia

Theatre, where he was also held in high esteem, and was afterward well known in almost every principal theatre in the Union. In the summer of 1837, Mr. Cowell, in conjunction with J. J. Adams, opened a little box in Broadway, in the building afterward forming part of Barnum's late Museum, near Fulton Street, and called it the City Theatre, which, though numbering several good artists in its company, proved a losing speculation. He soon after went to New Orleans, where he brought out his daughter Sidney, subsequently Mrs. Bateman, and had the misfortune to lose his wife, a talented and accomplished actress, but little known in New York.

In 1844, he went to Europe, but again returned here, and in September, 1850, appeared at the Astor Place Opera House. On the 23d of April, 1856, he took a farewell benefit, and announced his last appearance on the New York Stage, at the Broadway Theatre, when he repeated his celebrated part of *Crack*. In 1863, he accompanied his grand-daughter, Miss Bateman, to Europe, and witnessed her successful *début* in London,—but was soon after seized with the sickness which terminated his existence, on the 14th of November, in that year, at the age of 71.

Some years since, he published an entertaining autobiographical work, entitled "Thirty Years Among the Players," containing a valuable record of Stage events, and much interesting personal history. One of his sons, Samuel Cowell, now deceased, was well known as a comedian, in Europe and America.

November 1st, Mr. Kent, formerly of Drury Lane, made his first bow to an American audience, in the character of *Sir Anthony Absolute*, and was also favorably received. He played bluff and hearty old men with considerable merit, and was a valuable adjunct in the operatic department. He left the establishment in 1825, and died at Albany in 1830.

On the 13th, Miss Julia Drake was advertised to appear as *Lady Teazle*. We believe she afterward became Mrs. Dean, and mother of the future favorite—Mrs. Julia Dean Hayne.

On the 14th, Mr. T. Philipps commenced another engagement as *Count Belino*, and took his benefit on the 22d, with the following performance of Bishop's adaptation of Rossini's "*Barber of Seville*:"

Count Almaviva	Mr. T. PHILLIPPS.	Figaro	Mr. COWELL.
Dr. Bartolo	" BARNES.	Rosina	Mrs. HOLMAN.
Fiorello	" KENT.	Marcellina	Miss JONES.

On the 15th, the pleasing little comedy, called "*Love's Dream*," was produced with the annexed cast:

Henry Morton	Mr. PRITCHARD.	Maria	Miss JONES.
Frederick Easy . . .	" SIMPSON.	Cecelia	Mrs. BARNES.
Simon	" COWELL.		

Mr. James Wallack's first appearance since his return from Europe, occurred on the 20th, in the character of *Hamlet*, in which he was received with the greatest enthusiasm. He took his benefit on the 27th, when he personated *Romeo* and *Dick Dashall*. On the latter evening, Miss Chamberlain made her first appearance in America as *Juliet*. She was unequal to the part, or to any first line of characters, but remained attached to the company until her death, in the spring of 1824.

M. M. Noah's holiday drama of "*Marion, or the Hero of Lake George*," was first played on the 25th, with the following cast:

Capt. Marlon	Mr. SIMPSON.	Caleb	Mr. COWELL.
Col. Conway	" MAYWOOD.	Nick	" BARNES.
Ensign Beverly . . .	" WOODHULL.	Emma	Mrs. BARNES.
Aid-de Camp	" PHILLIPS.	Mrs. Fitzhenry . .	" BATTERSBY.

Mr. Cooper now took his turn, commencing on the 29th as *Macbeth*, and ending with his benefit on the 6th of December, when he repeated *Virginius*, and appeared as *Col. Tamper*, in the "*Deuce is in Him*."

Faucit's beautiful domestic drama of the "*Miller's Maid*" was played for the first time on the 7th of December, Cowell making another great hit in it as *Matty Marvellous*. The cast stood thus:

The Miller	Mr. MAYWOOD.	Matty Marvellous .	Mr. COWELL.
George	" SIMPSON.	Dame	Mrs. BARNETT.
Giles	" KENT.	Phoebe	" BARNES.
Old Granger	" WOODHULL.		

On the 10th, a benefit was given to Mr. Wallack, who had lately fractured his leg, by which he was precluded from playing for several months. The entertainments consisted of

the comedy called "A Cure for the Heartache," with the following fine cast:

Old Rapid.	Mr. BARNES.	Frank Ostland . . .	Mr. COWELL.
Young Rapid	" SIMPSON.	Miss Vortex	Mrs. BATTERSBY.
Sir Hubert Stanley.	" WOODHULL.	Ellen Vortex	Miss JONES.
Vortex	" KENT.	Jessy Ostland. . . .	" JOHNSON.

the first performance of a farce entitled "Nature and Philosophy, or the Youth who Never Saw a Woman," in which Mrs. Barnes appeared as *Colin*, Mr. Woodhull as *Father Philip*, Miss Johnson as *Eliza*, and Mrs. Barrett as *Gertrude*; also a farce called a "Chip of the Old Block," with the following cast:

Sir Arthur Single . .	Mr. KENT.	Lady Evergreen . .	Mrs. BARRETT.
Capt. Single	" RICHINGS.	Emma	Miss JOHNSON.
Chip	" COWELL.	Rose.	" JONES.

For Mr. Simpson's benefit on the 19th, a new comedy called "Match Breaking" was brought out, with the following cast:

Baron de Stromberg.			Mr. WOODHULL.
Prince	Mr. PRITCHARD.	Theodore	Miss JOHNSON.
Edgar	" SIMPSON.	Paulina	" JONES.
Solomon	" COWELL.	Emma	Mrs. BARNES.

On the 7th of January, 1822, the Misses Durang, from the Philadelphia Theatre, made their first appearance in New York in a *Pas de Deux*. They were young and graceful, and their dancing gave great satisfaction.

Miss Charlotte Durang died at Philadelphia in 1824, at the age of 21. Miss Juliet Durang (subsequently Mrs. Godey and Mrs. Wallace) became a pleasing representative of boys and chambermaids, and also died at Philadelphia, February 15th, 1849, aged 44 years. They were the daughters of John Durang, formerly of the John Street Theatre.

On the 15th, Mr. Tyler, after twelve years' separation from the Park company, re-appeared as *Sciolto* in the "Fair Penitent," Mrs. Barnes playing *Calista* for the first time. On the 16th, he personated *Mandeville*, in the "Will," and gave the *Italian Singer's* music in the "Critic," and on the 18th, took his benefit in the characters of *Baron Wildenheim*, and *Arionnelli*, in the farce of the "Son-in-Law," with Cowell as *Bowkit*, Richings as *Bouquet*, and Mrs. Holman as *Cecelia*. Mr. Tyler was now in his seventieth year, but was able to go through his personations with much of his former ability.

On the 25th, a "young gentleman" made a most successful

début as *Hamlet*; on the 29th, he appeared as *Rolla*; and on the 12th of February, as *Othello*; on the 19th, he was announced for *Octavian*, as Mr. John Jay Adams; and on the 20th, repeated *Rolla* for his benefit. Mr. Adams, who had been bred to a mercantile life, possessed talents of a high grade, and, with ordinary prudence, would probably have attained an exalted position in the profession. His readings were remarkable for their correctness, and to the time of his death, his *Hamlet* ranked among the best on our Stage. He took leave of the boards in 1824, but after two years' retirement, again donned the buskin, and continued in the profession until his death, which occurred from the effects of intemperance, in the fall of 1839.

Shakspeare's play, the second part of "King Henry IV.," with the coronation scene of "Henry V.," was played for the first time on the 4th of February, and being got up with considerable splendor, and with the following excellent cast, had a very successful run:

Henry IV.	Mr. MAYWOOD.	Chief Justice	Mr. PHILLIPS.
Prince of Wales	" PRITCHARD.	Shallow	" BARNES.
Sir John Falstaff	" KENT.	Silence	" COWELL.
Hastings	" SIMPSON.	Mrs. Quickly	Mrs. BARNETT.
Westmoreland	" WOODHULL.	Doll Tearsheet	" WHEATLEY.
Archbishop of York. . . .	" REED.		

On the 11th, the farce of "Maid or Wife" was first played, as follows:

Sir George Rakewell . . .	Mr. SIMPSON.	Ready	Mr. COWELL.
Lady Rakewell	Mrs. BATTERSBY.	Fanny	Miss JOHNSON.

On the 18th, a comedy called "Don John," altered from the "Chances," of Beaumont and Fletcher, was first played, with the following cast:

Don John	Mr. SIMPSON.	Lorenzo	Mr. KENT.
Don Frederick	" MAYWOOD.	First Violetta	Mrs. HOLMAN.
Duke of Ferrara. . . .	" WOODHULL.	Second Violetta	Miss JOHNSON.
Francesco	" COWELL.		

On the 20th, Mr. William Pelby, from the Boston Theatre, made his first appearance here as *Macbeth*, and we find no record of his re-appearance for several years. He was reputed to be an actor of considerable merit, but lacked one of the most important requisites for the stage, a good voice. He was born in New York, March 16th, 1793, first played in Boston in 1816, was long manager of the National Theatre in that city, and died there on the 28th of May, 1850.

On the 22d, Washington's birthday, a new American comedy called the "Green Mountain Boys," was thus enacted:

Lord Howe	Mr. PHILLIPS.	Nathan	Mr. COWELL.
Sir Henry Clinton	" WOODHULL.	Sailor	" KENT.
Col. Oxtou	" MAYWOOD.	Miss Oxtou	Miss JOHNSON.
Maj. Courtney	" SIMPSON.	Fanny	" JONES.
Capt. Morville	" RICHINGS.	Nance	Mrs. WHEATLEY.

On the 1st of March, an excellent dramatic adaptation of Cooper's novel of the "Spy" was produced, with great success, and is still occasionally revived. Its author, a gentleman of fine literary taste, who has written several successful dramas and some very happy theatrical addresses, may now be recognized on one of the highest seats in the New York Custom House, in the person of Charles P. Clinch, Esq. "The Spy" was thus played:

Harvey Birch	Mr. MAYWOOD.	Harry Wharton	Mr. WOODHULL.
Col. Singleton	" REED.	Frances Wharton	Miss JOHNSON.
Maj. Dunwoodie	" SIMPSON.	Sarah Wharton	" JONES.
Capt. Lawton	" KENT.	Katey Haynes	Mrs. BATTERSBY.
Dr. Sitgreaves	" COWELL.	Betty Flanagan	" WHEATLEY.

On the 5th, George Barrett, who, as a boy, had played in 1807 and 1808, made his first appearance since that date as *Belcour*, in the "West Indian," with that marked success which ever after attended his performance. His other characters during this engagement were, *Leon*, in "Rule a Wife," *Beverly*, in the "Gamester;" *Jeremy Diddler*, *Tangent*, *Charles Surface*, *Macaire*, in "Forest of Bondy;" *Lothair*, in "Adelgitha," and *Delaval*, in "Matrimony."

On the 18th, a very pretty ballet, entitled "La Belle Peruvienne," was brought out, in which Messieurs Labasse and Tatin made their first appearance in New York, thus:

The European	Mons. LABASSE.	Princess	Miss J. DURANG.
Black Chief	" TATIN.	Zuma	" C. DURANG.
Red Chief	Mr. SIMPSON.		

Claudius Labasse was a distinguished dancer and ballet-master, director of the first French ballet company at the Bowery, in 1827, and afterward married the celebrated Madame Hutin, *première danseuse* of that troupe. He died in New York, July 15th, 1830, aged 50 years.

On the 22d, Mrs. Barnes announced her farewell benefit, when she personated her favorite character of *Isabella*, supported by Simpson as *Biron*, Maywood as *Carlos*, and Miss Charlotte Barnes (aged three years) as *Isabella's child*, being

her first appearance on the stage. Mrs. Barnes also spoke an appropriate farewell address, written for her by Mr. Clinch.

On the 26th, she appeared as *Juliet*, and Mr. Barnes as *Old Brummagem*, in "Lock and Key," being their last performance previous to visiting Europe. Their absence for more than a year was a source of great regret to the patrons of the theatre.

On the 28th, Master George F. Smith was again brought forward, and entertained the admirers of precocity with his personations of *Norval*, *Richard*, *Hamlet* and *Octavian*.

Mons. Labasse took his benefit April 1st, producing a new pantomimic ballet, called the "Siege of Tripoli."

On the 8th, the drama of "Lochiel," written by J. Agg, was first produced, with the cast annexed:

Lochiel	Mr. PRITCHARD.	Sawney	Mr. KENT.
Sir Ronald	" WOODHULL.	Adelaide	Mrs. BATTERSBY.
Robert Campbell	" MAYWOOD.	Flora	" HOLMAN.
Evan Skey	" COWELL.	Alice	Miss JONES.
Capt. Stewart	" SIMPSON.	Janet	" JOHNSON.

The piece had a favorable reception, and its author a benefit on the 17th.

On the 10th, T. Phillipps commenced another engagement as *Count Belino*.

On the 18th, the "Rose of Arragon," a melo-drama, by S. B. Judah, was produced, with decided success; its cast as follows:

Aurelio	Mr. SIMPSON.	Rosaline	Miss JOHNSON.
Conde Laranda	" PRITCHARD.	Leonette	" BLAND.
Benorio	" MAYWOOD.	Spring	" J. DURANG.
Nunquillo	" COWELL.	Summer	" BRUNDAGE.
Vasques	" BANCER.	Autumn	" C. DURANG.
Garcias	" REED.	Winter	" JONES.

On the 19th, Miss Johnson's benefit took place, when she presented, as an afterpiece, for the first time, the excellent little drama entitled the "Two Pages of Frederick the Great."

Frederick	Mr. PRITCHARD.	Mad. Ritsberg	Mrs. BATTERSBY.
Phelps	" COWELL.	Caroline	Miss J. DURANG.
Theodore	Miss JOHNSON.	Mad. Phelps	Mrs. WHEATLEY.
Augustus	" JONES.		

On the 26th, a musical drama, called the "Russian Impostor," was brought out, with little success. It was thus played:

Col. Risberg	Mr. T. PHILLIPPS.	Kiski	Mr. COWELL.
Duke Zamoski	" WOODHULL.	Rosa	Mrs. HOLMAN.
Oso	" SIMPSON.	Adela	Miss JOHNSON.
Pugatcheff	" PRITCHARD.	Liska	" JONES.
Lowdaberg	" KENT.		

May 1st. John Howard Payne's play of "Adeline, or the Victim of Seduction," was played for the first time in America.

Prince Durstein . . .	Mr. PRITCHARD.	Kreutzer . . .	Mr. COWELL.
Count Wilhelm . . .	" SIMPSON.	Countess . . .	Mrs. BATTERSBY.
Baron Ramberg . . .	" WOODHULL.	Adeline . . .	Miss JOHNSON.
Dorlin . . .	" MAYWOOD.		

May 3d. Mr. Cowell presented, for his benefit, an excellent cast for Colman's amusing prelude, the "Manager in Distress," Mr. Reed representing the *Manager*; Mr. Woodhull the *Prompter*; Mr. Kent, *Bustleton*; Mr. Anderson, the *Irishman in the pit*; Mr. Maywood, the *Scotchman in the boxes*; and Mr. Cowell, the *Yorkshireman in the gallery*. He also produced "La Chaperon Rouge" for the first time, cast as follows:

Prince Alidor . . .	Mr. SIMPSON.	Joscelin . . .	Mr. PHILLIPS.
Lord Ogeric . . .	" WOODHULL.	Simplette . . .	Miss J. DURANG.
Firepause . . .	" KENT.	Gertrude . . .	Mrs. WHEATLEY.
Roberto . . .	" BANCROFT.	Fairy of the Rose . . .	" BATTERSBY.
Julien . . .	" COWELL.	Fairy of the Violet . . .	Miss JONES.

May 6th. Mr. Wallack made his first appearance after his accident, and gave his extraordinary imitations of Cooke, Kemble, Kean, Incledon, Munden, Fawcett, Blanchard, &c. On the 8th, he appeared on crutches as *Capt. Bertram*, in "Fraternal Discord."

May 13th. The musical drama of "Montrose," founded on one of Scott's novels, was thus first performed:

Earl Montrose . . .	Mr. SIMPSON.	Ronald of the Mist . . .	Mr. PRITCHARD.
Earl Monteith . . .	" KENT.	Annot Lyle . . .	Mrs. HOLMAN.
Allan Macauley . . .	" MAYWOOD.	Erorcht . . .	" BATTERSBY.
Capt. Dalgetty . . .	" COWELL.		

May 17th. The "Antiquary," dramatized from another of Scott's novels, was first played, with the following cast:

Loval . . .	Mr. KENT.	Mucklebacket . . .	Mr. PRITCHARD.
Hector McIntyre . . .	" SIMPSON.	Miss Wardour . . .	Mrs. HOLMAN.
Lord Glenallen . . .	" WOODHULL.	Maria . . .	Miss JOHNSON.
Jonathan Oldbuck . . .	" COWELL.	Jenny . . .	" JONES.
Eddie Ochiltree . . .	" MAYWOOD.	Elsbeth . . .	Mrs. BATTERSBY.

On the 24th, Mr. Pritchard took his benefit, appearing as *Gustavus Vasa*, and presenting a new farce, by Mr. Clinch, called the "Expelled Collegian."

Old Hyson . . .	Mr. KENT.	Cute . . .	Mr. COWELL.
Young Hyson . . .	" SIMPSON.	Sophia Hyson . . .	Mrs. HOLMAN.
Jack Interlope . . .	" WOODHULL.	Jenny . . .	Miss JONES.
Greenhorn . . .	" PRITCHARD.		

Mr. Cooper now fulfilled another engagement, appearing as

Alexander the Great and *Petruchio* on his benefit night, June 10th.

Parry's farce of "Two Wives" was first played here June 1st, thus:

Sir Wm. Prune	Mr. PHILLIPPS.	Lady Prune	Mrs. WHEATLEY.
Trimmer	" WOODHULL.	Mrs. Trimmer	Miss JONES.
Flank	" COWELL.		

June 12th—for the benefit of Mr. and Mrs. Bancker, (late Miss Jones)—"Pizarro:" *Rolla*, Mr. Bancker; and the "Romp:" *Priscilla Tomboy*, Mrs. Bancker.

Maturin's tragedy of "Fredolfo" was first brought out by Mr. Woodhull, for his benefit on the 14th, but, we believe, was never repeated. It was thus cast:

Fredolfo	Mr. PRITCHARD.	Adelmar	Mr. SIMPSON.
Wallenberg	" WOODHULL.	Berthold	" MAYWOOD.
Urilda			Miss JOHNSON.

For Mr. Phillips' benefit on the 17th, a drama by his relative, M. M. Noah, entitled the "Grecian Captive," was performed, introducing, for the first time, the great novelty of a living elephant and camel on the boards. We add its cast:

Ali Pacha	Mr. PRITCHARD.	Demetrius	Mr. SIMPSON.
Achmet	" WOODHULL.	Alexander Ypsilanti	" PHILLIPS.
Osmin	" BANCKER.	Roberto	" COWELL.
Nadir	" NEXSEN.	Burrows	" RICHINGS.
Kiminski	" MAYWOOD.	Zelia	Miss JOHNSON.

The season terminated on the 6th of July, with the performance of the "Battle of Lexington," the coronation scene from "Henry V.," and the "Two Pages."

Having no regular theatrical engagement, Mrs. Baldwin, formerly of the Park, was employed as stage-directress by a company of Amateurs, who, on the 2d of July, 1822, opened a small establishment at No. 15 Warren Street, under the name of the CITY THEATRE. Mr. Olliff, formerly of the Park, was engaged as Prompter, and Mr. Gillingham, Leader of the Orchestra. An opening address, the production of Mr. James G. Brooks, was spoken by Mr. Benton, commencing,

"When murky clouds hang o'er the march of time,"

which is sufficient to give an idea of its character; yet Mr. Brooks lived to be one of our finest poets.

We subjoin the balance of the introductory entertainment:

The Belle's Stratagem;

Dorlcourt	Mr. W. ROBERTSON.	Villers	Mr. STILL.
Sir G. Touchwood	" SHAW.	Dick	" BYERS.
Hardy	" BIVEN.	Lady Frances	Mrs. TALBOT.
Flutter	" RAMAGE.	Letitia Hardy	" LEGGE.
Courtall	" ARCHIBALD.	Mrs. Rackett	" BALDWIN.
Saville	" BENTON.	Miss Ogle	" BRUNDAGE.
Song, "Cherry-Cheeked Patty,"		Mr. STILL.	
Song, "Pillar of Glory,"		" W. ROBERTSON.	

and

Lovers' Quarrels.

Don Carlos	Mr. SHAW.	Leonora	Mrs. LEGGE.
Sancho	" RAMAGE.	Jacintha	" BALDWIN.
Lopez	" BIVEN.		

Among the above, none at the time possessed a tithe of Mrs. Baldwin's merit; and Robertson (heretofore noticed) and Mrs. Legge were the only others possessing stage experience. The latter was young, talented and interesting in appearance, a careful and understanding reader, and, in a good school of acting, would probably have attained distinction; but it has been her misfortune to be generally attached to theatres where her abilities have been wasted on the worst of melodramas, and her true beauties undiscovered or unappreciated.

Mrs. Legge was born of a respectable family in the State of New Hampshire, and made her *début* at Pittsburg, Penn., in 1817. She was long known at the Bowery and other theatres as Mrs. Stone, and in 1837, after a few years' absence from New York, re-appeared as Mrs. N. H. Bannister, having become the wife of the actor and author of that name. During the long run of "Uncle Tom's Cabin" at the National Theatre, in 1853, Mrs. Bannister was the representative of the revengeful yet sympathizing *Cassy*. She is probably still living.

Mr. Still was a light and pleasing tenor singer, and afterward became well known throughout the Union.

On the 6th of July, Mr. W. Anderson (Jefferson's son-in-law) was added to the company; and a more important addition was made on the 10th, in the person of Mrs. Entwistle, who went through a round of her favorite characters with her usual success.

Mr. John Augustus Stone made his first appearance in

New York on the same evening, as *Old Hardy*, in the "*Belle's Stratagem*," and *Old Pickle*, in the "*Spoiled Child*." Mr. Stone was born at Concord, Mass., in the year 1801, and made his first dramatic appearance at Boston. He possessed considerable merit in certain humorous parts, but had hardly force and body enough for the rough and bluff old men whom he commonly represented. He was at one time well known at the Chatham Garden and Bowery Theatres, and acquired wide fame by his authorship of the tragedy of "*Metamora*," for which Mr. Forrest's prize of five hundred dollars was awarded in 1829. He also wrote several other dramas, which have been acted with success. "*Fauntleroy*," "*Tancred of Sicily*," "*Laroque, the Regicide*," and Yankee Hill's famous drama, the "*Knight of the Golden Fleece*," are all attributed to his pen. His unhappy death by suicide occurred at Philadelphia, June 1st, 1834, and Mr. Forrest erected there a handsome monumental tribute to his memory. Mr. Stone married Mrs. Legge, before mentioned, by whom he left two sons, Christopher Lucius, and Henry F., both of whom have played in New York.

July 26th. Mr. Adamson, who had once appeared at the Park, commenced an engagement here as *Bob Acres*. The same evening, Mr. Alexander Simpson, of the Philadelphia Theatre, made his appearance for that occasion only, as *Darby*, in the "*Poor Soldier*." He was one of our very best native low comedians, and afterward became a great favorite at Chatham Garden. Mr. Simpson died of consumption at Poughkeepsie, in the year 1829.

The beautiful Mrs. Robertson also appeared here about this time, and her dancing and acting in light parts gave great pleasure.

Mr. and Mrs. William Dinneford also appeared; the lady was capable of gliding gracefully through a *pas seul*, and the gentleman evinced more ambition and energy than dramatic excellence or business stability. Mr. Dinneford was a native of England, and passed through many varying scenes of life. As an actor, he was connected with the Broadway

Circus and the Chatham Garden and Lafayette Theatres. He was the first manager of the Franklin Theatre, Chatham Square, in 1835; was manager of the Bowery Theatre when it was burnt in 1838, and opened Palmo's Opera House in 1845, with George Vandenhoff in the Greek tragedy of "Antigone." He was at different times engaged in mercantile pursuits, and finally died at Panama, in 1851.

The City Theatre was closed on the 31st of August, at which time the yellow fever was creating great alarm in the lower part of the city.

During the summer of 1822, CHATHAM GARDEN, a pleasant retreat on the northerly side of Chatham Street, between Duane and Pearl Streets, and running through to Augustus Street,¹ in the rear, was the great resort of the beauty and fashion of New York. Its proprietor was Henry Barriere, a French gentleman of taste and experience, and in his hands it occupied as high a position in the esteem of the public as Niblo's Garden afterward did in the zenith of its popularity. Its rural saloon was used for concerts and light dramatic trifles, and here, Mrs. Meline, (a favorite songstress) Mrs. Dorion, Mr. Garner and Alexander Simpson, (who was very great in a comic song) succeeded in entertaining large audiences. Mast. G. F. Smith, the young Roscius, also appeared here in several dramatic recitations.

After succeeding in establishing a regular theatre on his premises, which for a time enjoyed the fullness of popular favor, Mr. Barriere died in New York, February 21st, 1826, aged 42 years.

¹ Augustus Street is the present City Hall Place.





CHAPTER XXIX.

Season 1822-3—Broadway Circus—Park Theatre—Chatham Garden—Columbian Gardens—Richmond Hill—Vauxhall—Park, 1823-4.

IN consequence of the prevalence of yellow fever in the lower part of the city, and the temporary removal of most of its inhabitants, the Park Theatre was not opened at the usual period, but the members of the company took possession of the New Broadway Circus, a large wooden building, situated on the easterly side of Broadway, between Howard and Grand Streets, afterward well known as the "Tattersalls" Stables. Here they commenced performing on the 9th of September, 1822, with the drama of the "Spy," and the farce of the "Turnpike Gate"—Maywood as *Harvey Birch*; Cowell as *Crack*—remaining until the 2d of November, at which time the epidemic had disappeared.

During the recess, the Park Theatre had been newly painted and decorated under the supervision of Mr. Cowell, whose elegant and original designs greatly improved its appearance.

The regular season commenced on the 4th of November, when Mr. John Forester Foot made his first appearance in America, in the comedy of the "Soldier's Daughter," thus cast:

Governor Heartall . . .	Mr. FOOT.	Timothy Quaint . . .	Mr. COWELL.
Frank Heartall . . .	" SIMPSON.	Widow Cheerly . . .	Mrs. BATTERSBY.
Malfort, Sr. . . .	" WOODHULL.	Mrs. Malfort . . .	Miss JOHNSON.
Malfort, Jr. . . .	" MAYWOOD.	Mrs. Fidget . . .	Mrs. WHEATLEY.

Mr. Foot was a native of London, and a very excellent actor of old men. He was well known on the Stage here for some fifteen years, and though possessing great natural abilities and a fine education, became so reduced in circumstances that he

was for a long time an inmate of the Almshouse—all his misfortunes being attributable to one unhappy failing. In 1844 or 1845 he returned to England, where, it was said, he came into the inheritance of a large fortune.

On the 5th, Mr. James Watkinson made his first appearance on the American Stage as *Sir Abel Handy* and *Old Brummagem*. Mr. Watkinson left the Park in 1825, and died at Montreal, Feb. 10th, 1826, in his 48th year. His death was attributed to the bad water of this continent, which forced him into an inordinate use of brandy. He had been a favorite at the Haymarket, London, in 1816, and was for a time quite popular here.

On the 7th, Mr. Mathews made his first appearance on the New York Stage as *Goldfinch*, in the "Road to Ruin," Foot and Simpson representing *Old* and *Young Dorn-ton*; Watkinson and Kent, *Silky* and *Sulky*; Mrs. Wheatley, the *Widow Warren*; and Miss Johnson, *Sophia*. He also appeared as *Monsieur Morbleau*, in the first representation in New York of Moncrieff's since highly popular farce of "*Monsieur Tonson*." In the former he hardly equaled the expectations of the audience, but in the latter received the most tumultuous approbation. The cast stood thus:

Morbleau	Mr. MATHEWS.	Fip	Mr. RICHINGS.
Thompson	" FOOT.	Nap	" ANDERSON.
Tom King	" SIMPSON.	Mad. Bellegarde	Miss JOHNSON.
Jack Ardorly	" WOODBULL.	Mrs. Thompson	Mrs. WHEATLEY.
Rusty	" PHILLIPS.	Adolphine	" BANGKER.

During his engagement, Mr. Mathews also appeared as *Dr. Ollapod*, *Dr. Pangloss*, *Somno*, *Solomon Gundy*, *Sharp*, *Buskin*, *Multiplex*, in the "Actor of All Work;" *Falstaff*, *Scrub*, and *Rover*; in several of which he introduced his wonderful imitations of distinguished actors.

Mr. Charles Mathews was born in London, June 28th, 1776, and was intended by his father for his own line of business, which was that of a bookseller, but, having been praised for his great powers of mimicry, he acquired a passion for the stage, and in 1792 appeared at Richmond as the *Earl of Richmond*, in "*Richard III.*," and *Bowkit*, in the "*Son-in-Law*," for which privilege he and a young friend, equally stage-struck,

paid the sum of ten guineas. After various vicissitudes at different places, Mr. Mathews made his *entrée* at the Haymarket, London, on the 16th of May, 1803, in the characters of *Jabal*, in the "Jew," and *Lingo*, with complete success, and ever after remained one of the greatest favorites on the British Stage. He made his first appearance in America at the Holiday Street Theatre, Baltimore, as *Doctor Ollapod*, having been transferred there by the Park managers, during the prevalence of the yellow fever in New York.

Mr. Mathews' visit to America was a lucrative one to himself, and very entertaining to the public, and his early return to Europe was much regretted. After an absence of eleven years, he made a second visit here, but was then suffering from extreme nervous excitability, and his powers of attraction were greatly diminished. He made his last appearance on the Stage at the Park Theatre, February 11th, 1835, sailing the following week for England, and dying at Plymouth on the 28th of June in that year, which was the fifty-ninth anniversary of his birth.

Mr. Mathews was twice married; his first wife (Miss Strong) died in 1802. His second, (Miss Jackson, an actress of merit, and half-sister to the celebrated Miss Kelly) whom he married in 1803, survived him, and was the mother of the present comedian, Charles Mathews.

On the 8th of November, Mr. John H. Clarke, one of the most valuable stock actors known to our Stage, made his American *début* as *Hamlet*, a character for which he was naturally well suited, and which he played far better than many of its representatives who have been lauded to the skies.

For a time, Mr. Clarke was frequently thrust into characters in which he appeared to little advantage, such as *Charles Surface*, *Alonzo*, *Bronzely*, *Hotspur*, &c., there being little of the heroic, and less of the light and mercurial, in his temperament; but he finally limited his efforts to a range, comprising *Prospero*, *Iago*, the *Ghost*, *Hubert*, ("King John") *Dumont* ("Jane Shore") *Stukely*, *Joseph Surface*, and a long list of serious fathers, such as *Sir Philip Blandford*, *Capt. Faulkner*,

and *Lieut. Worthington*, in which he won high repute for his rarely equaled excellence.

Mr. Clarke was born at Manchester, England, and after his arrival in America, was principally attached to the New York theatres, where the purity and beauty of his readings rendered him a favorite with the intellectual and refined portion of the audience, and, to his credit be it spoken, he never, during his entire career, pandered to the vitiated tastes of the low and vulgar, and never but once, we believe, disappointed an audience, and then only when hoarseness entirely prevented his enunciation.

His services being no longer required at the Park Theatre, he took his farewell benefit there, July 10th, 1838, and died on the 8th of August, in the same year, at the age of fifty. Having a wife and family dependent on him, his salary rarely exceeded his expenses, and his being thrown out of employment, combined with a long standing bronchial affection, undoubtedly preyed upon his mind, and hastened his dissolution.

Three of Mr. Clarke's daughters have been in the profession—Fanny, the eldest, afterward Mrs. W. Isherwood, always had feeble health to contend with as an obstacle to success; Rosetta gave promise of a brilliant career, but in very early life married, and disappeared from the Stage; while Constantia, the youngest, was long the pet of the Olympic Theatre, and possessed talents of the highest order, which years of ill health and an early death blasted before they reached maturity. We believe neither of them now survives.

On the 27th of November, Mr. Mathews commenced a new engagement, with an entertainment of songs, stories, anecdotes, mimicry and ventriloquism, which he entitled "*Mathews at Home*," and which he repeated many times with the most triumphant success. He took his benefit on the 13th of December, playing *Sir David Dunder*, and giving another monologue, with imitations, entitled "*Christmas at Brighton*."

November 28th. Mr. Cooper opened an engagement as *Vir-*

ginius, and on the 30th, played, for the first time in New York, the character of *Damon*, in which he evinced extraordinary merit, repeating it several times, and presenting it for his benefit on the 23d of December.

On the 18th of December, Colman's play of the "Law of Java" was produced here, but attracted little attention, though cast to the full strength of the company, in the following order:

Emperor	Mr. WOODHULL.	Van Glosen	Mr. WATKINSON.
Agib	" KENT.	Hans Gayvelt.	" SIMPSON.
Grumbeck	" ANDERSON.	Pengoose	" COWELL.
Baspa	" RICHINGS.	Coja	" BANCKER.
Parbaya	" CLARKE.	Zaide	Miss JOHNSON.
Ozzinga	" FOOT.	Nourjahce.	Mrs. HOLMAN.

December 26th. Mr. Wallack made his first appearance this season as *Capt. Bertram*, in "Fraternal Discord," and his use of crutches excited the deepest feeling of sympathy in the audience, which was turned into astonishment and delight, by his change in the afterpiece to the gay and rollicking *Dick Dashall*, in full life and vigor, with his fractured limb retaining no evidence of his late disaster.

December 28th. Mrs. Gilfert made her first appearance in six years, in her favorite part of *Lady Townly*, and being afterward combined with Mr. Wallack, their mutual engagement proved highly attractive.

January 1st, 1823. The drama of "Guy Fawkes" was played for the first time, and with the following cast:

Guy Fawkes	Mr. CLARKE.	Sir E. Digby	Mr. RICHINGS.
King James	" WATKINSON.	Sir T. Collywobble	" COWELL.
Lord Montague	" SIMPSON.	Catesby	" PHILLIPS.
Suffolk	" ANDERSON.	Lady Alice	Miss JOHNSON.
Cecil	" WHEATLEY.	Ellnor	Mrs. BATTERSBY.
Sir W. Tresham	" FOOT.	Dame Margaret	" WHEATLEY.

The latter lady was, this season, for the first time the sole representative of old women, Mrs. Barrett not having been re-engaged.

January 6th. Mr. Wallack made a great hit as *Benedick*, which he played for the first time, with the support of Mrs. Gilfert as *Beatrice*. The latter took her benefit on the 13th, when she appeared as the "Jealous Wife" to Mr. Clarke's *Mr. Oakley*; Mr. Wallack played *Sylvester Daggerwood* and *Walter*, and Mr. Gilfert contributed a new overture, of his

composition, and the music of a new song executed by Mrs. Holman, and entitled, "Love Thee, Dearest!"

Mr. Wallack took his benefit on the 15th, repeating *Benedick* and *Dick Dashall*.

The comedy called "John Buzby" was now brought out, with the following cast:

John Busby	Mr. WATKINSON.	Greville	Mr. SIMPSON.
Natty Briggs. . . .	" COWELL.	Mrs. Anderson . . .	Mrs. BATTERSBY.
Jingle	" KENT.	Mrs. Busby	" WHEATLEY.
Anderson	WOODHULL.	Jenny Jingle . . .	Miss JOHNSON.
Major Aubrey	FOOT.		

It never attained popularity.

January 17th. Mr. Cooper and Mrs. Gilfert commenced a new engagement in the "Gamester."

On the 23d, old Mr. Tyler made his first appearance as *Balthazar*, in the "Honeymoon," and on the 25th personated *General Washington*, in the "Glory of Columbia." His death occurred before daybreak of the 26th, from disease of the heart, at the age of 72.

On the 29th, a benefit was given to his widow.

On the 30th, the ever favorite Hilson, after an absence of three years, re-appeared as *Tyke* and *Somno*. His benefit took place on the 5th of February, when he personated *Dashwood*, in "Know Your Own Mind," with the aid of Mrs. Gilfert as *Lady Bell*.

February 7th. Mr. J. J. Adams made his first appearance as *Rolla*, for the benefit of the widow of the late Mr. Pritchard, formerly of this Theatre, who died on the 31st ult., after a very lingering illness.

February 10th. Mr. Mathews commenced a new engagement as *Baillie Jarvie*, and on the 12th introduced a new monologue called "La Diligence," in which he personated seven characters, French and English. On the 14th, he played *Twineall*, in "Such Things Are," for the first time here, and on the 17th took his benefit.

February 19th. A novelty in the shape of a new looking-glass curtain was exhibited between the acts.

In the latter part of the month, the Theatre was closed for a week, re-opening on the 3d of March, with the performance

of Moncrieff's famous burletta of flash, fun and fancy, entitled "Tom and Jerry, or Life in London," which proved to be an extraordinary success.

We subjoin its entire cast, in which almost every performer made a professional hit:

Corinthian Tom . . .	Mr. SIMPSON.	Mace	Mr. KENT.
Jerry Hawthorn. . .	" COWELL.	Regular	" WHEATLEY.
Squire Hawthorn . .	" NEXSEN.	Lightfoot	" TATIN.
Bob Logic.	" WATKINSON.	Dusty Bob.	" BROAD.
Dick Trifle	" RICHINGS.	African Sal	" THOMPSON.
Jemmy Green	" BANCER.	Kate.	Mrs. BANCER.
O'Boozle	" ANDERSON.	Sue	Miss JOHNSON.
Tattersall	" WOODHULL.	Jane.	Mrs. HOLMAN.
Tartar	" PHILLIPS.	Mrs. Tartar	" WHEATLEY.
Tom Crib	" FOOT.	Miss Lightfoot. . . .	Miss DURANG.

March 6th. Mr. Keene, the vocalist, re-appeared, after an absence of five years, as *Count Belino*, greatly improved both in his acting and singing.

Mr. J. J. Adams, who had played several tragic characters with success, took his benefit on the 7th, when he personated *Alexander the Great* and *Tristram Fickle*.

Mrs. Gilfert's benefit took place on the 12th, when she appeared as *Hermione*, in the "Distrest Mother;" Clarke as *Pyrrhus*, Maywood as *Orestes*.

On the 13th, Mrs. Tatnall, a very able and versatile actress attached to the Circus company, made her first appearance in this Theatre as *Florinda* and *Little Pickle*, both of which she personated with success, and had she appeared without the taint of the Ring being attached to her, would probably have attained the highest favor on our boards; as it was, in other cities she ranked among the most deserving and favorite star performers.

She was a native of England, and her maiden name was Pritchard, which she changed in early life on marrying a Mr. Pemberton, from whom she soon after separated. Her second husband was Tatnall, a famous rider, who esteemed a horse more highly than a wife, and from him she procured a divorce. In 1828, she was Mrs. Hartwig, and soon after, we believe, a widow. She afterward married a Mr. Hosack, a member of a well-known New York family, whose name in public she never used, being called at that time Mrs. F. Pritchard. Her last husband was a Mr. Riley, whom, we believe,

she also survived. This lady appeared last in New York at the Franklin Theatre, in 1836, and died in Texas, 1843.

"Timour the Tartar" was revived with great splendor on the 14th, with Mrs. Tatnall as *Zorilda*, Clarke as *Timour*, Tatnall as *Kerim*, and Blythe, a very elegant equestrian from Astley's, London, as *Omar*, his first appearance in America. Mr. Blythe was afterward proprietor of a riding-school in New York, for private instruction.

The capital farce, called the "Irish Tutor, or New Lights," was first played in America, on the 15th, with the following cast:

Terry O'Rourke . . .	Mr. ANDERSON.	Charles	Mr. WOODHULL.
Tilwell	" KENT.	Rosa	Mrs. BANCER.
Dr. Fiall	" WATKINSON.	Mary	" WHEATLEY.

In the character of *Terry O'Rourke*, Anderson fully established his claim to the distinction of being the best "Irishman" of the day.

March 19th. Mr. Keene took his benefit, as *Young Meadows*, which terminated his very successful engagement.

March 20th. Performances were for the benefit of Samuel B. Judah, author of the "Rose of Arragon" and the "Tale of Lexington," when both pieces were represented. The latter was produced at the close of the previous season, but we have no record of its cast at that time, which probably varied only in the characters of *Havresack* and *Bothell*, from the one we now subjoin:

Major Pitcairn . . .	Mr. RICHINGS.	Capt. Parker . . .	Mr. PHILLIPS.
Capt. Ethelinde . . .	" WOODHULL.	Adam Bothell . . .	" CLARKE.
Havresack	" WATKINSON.	Grimalkin	" KENT.
Ambuscade	" COWELL.	Sampson	" NEISEN.
Fuzee	" BANCER.	Joscelyn	Miss DURANG.
Roger	" WHEATLEY.	Mary Bothell . . .	" JOHNSON.
Geoffry	" ANDERSON.	Allanor	Mrs. BATTERSBY.

Mrs. Tatnall played *Evadne* and *Zorilda* for her benefit on the 26th.

The magnificent Eastern equestrian spectacle of "El Hyder" was first produced on the 31st, with Simpson as *El Hyder*, Clarke as *Ben Tareb*, Cowell as *Mal Mizen*, Mrs. Battersby as *Harry Clifton*, and Miss Johnson as the *Princess Zada*.

Mathews commenced his farewell engagement on the 3d of April, as the *Baillie*, in "Rob Roy," with the farce of the

"Review," in which he played both *Caleb Quotem* and *John Lump*, taking his farewell benefit on the 9th of May, in the characters of *Kalendar*, in "Five Miles Off," *Motley*, in "Dead Alive," and *Terry O'Rourke*. He again appeared, however, on the 12th, 14th, and 16th, playing on the last date *Othello*, in the closest imitation of John Kemble. His final appearance was on the 19th, as *Goldfinch* and *Morbleau*.

On the 21st of April, the "Pioneers," dramatized from Cooper's novel, was performed, with Maywood as *Natty Bumpo*, Simpson as *Oliver Edwards*, Cowell as *Ben Pump*, and Miss Johnson as *Elizabeth*.

The dramatizer had his benefit on the 23d.

May 1st. Mrs. Stone, late Mrs. Legge, of the Warren Street Theatre, made her first appearance here as *Adelgitha*.

Howard Payne's drama of "Ali Pacha, or the Signet Ring," was first performed on the 8th. *Ali Pacha*, by Mr. Maywood; *Selim*, Mr. Simpson; *Zenocles*, Mr. Clarke; *Talathon*, Mr. Foot; *Hassan*, Mr. Woodhull; *Helena*, Miss Johnson.

Mr. T. Phillipps took his farewell benefit on the 4th of June, when he appeared for the last time on the American Stage as *Carlos*, in the "Duenna," and *Sylvio*, in "Brother and Sister." Mr. Cooper now fulfilled another engagement, appearing on his benefit night, June 9th, as *Don Ordonio*, in Coleridge's tragedy of "Remorse," for the first time in ten years.

Poole's farce of Simpson & Co. was played, for the first time, on the 12th, with Foot and Mrs. Battersby as *Mr.* and *Mrs. Simpson*; Simpson and Miss Johnson as *Mr.* and *Mrs. Bromley*; but to gratify a whim of the manager, the names of the characters were reversed on this occasion—Bromley being called *Simpson*, and Simpson, *Bromley*.

On the occasion of Mr. Kent's benefit, June 20th, Mrs. Kent made her first appearance as *Yarico*, to her husband's *Inkle*, and also appeared in a concert, in which Master Kent took part, being his first appearance on the stage. Mrs. Kent became a member of the company next season, and was afterward a principal actress with the circus corps.

On the 25th, Mrs. Battersby was foolish enough to personate

Macbeth for her benefit; with the gentle Miss Johnson, entirely out of her sphere, as *Lady Macbeth*.

The season terminated July 4th, with the performance of "Bunker Hill," "Tom and Jerry," &c.

Messrs. Price and Simpson having become the proprietors of the equestrian and dramatic company, formerly managed by West from London, during a portion of the year employed it in entertainments at the Broadway Circus, before alluded to.

John Blake, who died in 1849, at the age of 58, and who for twenty years was treasurer of the Park Theatre, occupied at this time a similar post with the Circus concern.

The company numbered among its members Dinneford, Roberts, Lawson, Reed, Hunter (the first rider known to America who discarded the use of a saddle), Tatnall, Blythe, Williams, Yeaman, Master Turner, Mrs. Tatnall, Mrs. Monier, Mrs. Parker, and Mrs. Williams, who was a star among the equestrians.

Mr. James Roberts was a native of Scotland, and made his *début* at this establishment as *Robert Maythorn*, becoming afterward one of the greatest favorites known to our Stage. He was very happy in a comic song, and in such parts as *Billy Black*, *Bob Logic*, *Paul Pry*, *Mawworm*, *Tag*, *Somno*, *Wormwood*, *Baillie Jarvie*, *Dominie Sampson*, and a wide range of Scotch characters, has been rarely equaled. He was the best low comedian at the Bowery in its palmy days, played also at the Chatham and Lafayette Theatres, and made his last appearance in New York at the Richmond Hill, in the spring of 1832. He died at Philadelphia the following year.

Mrs. Monier was admired for her beauty, and was not without some merit as an actress. This lady was in New York as lately as 1840, and died in Jamaica, W. I., not long after. Her daughter Virginia must be well remembered as a member of Wallack's company at the old National Theatre.

On the 8th of July, Mr. Cowell was installed as the general manager of this establishment, where performances continued until the re-opening of the Park.

On the subsidence of the yellow fever in 1822, the CITY THEATRE in Warren Street again opened its doors, with Mrs. Baldwin for its leading spirit. During the month of December, Mr. Hilson played a star engagement. George F. Smith, the Prodigy, and his sister, also appeared here in "Barbarossa," "Romeo and Juliet," &c.

On the 20th of January, 1823, Woodworth's play called the "Deed of Gift" was first represented in New York. It was played with success at Boston, and afterward at Chatham Garden. *Old Barton* was represented by a "gentleman," probably Mr. Walstein; *Nathaniel Barton* by Mr. Stone, *Daniel Briggs* by Mr. Biven, *Mrs. Barton* by Mrs. Baldwin, and *Mary Moreland* by Mrs. Stone.

Mr. Warner and Mrs. Lamb appeared during the same month.

- March 12th. Mr. Walstein (whose real name was Westervelt) was announced as *Cockletop*, in "Modern Antiques," and *Jobson*, in the "Devil to Pay." He was the son of a respectable dry-goods merchant of this city, and was already, or soon after became, the husband of Mrs. Baldwin, from whom he afterward separated, taking to himself another wife, well known at Philadelphia. He left New York about 1829, and in 1836 died at Philadelphia.

April 2d. Mrs. Baldwin announced that the business of the Theatre thereafter would be *entirely* under her own management and on her own responsibility, and engaged as additional attractions the services of Mr. and Mrs. H. Williams, Alexander Simpson, and the rope-dancer Blanchard, with his wife, son, and daughter. Mrs. Baldwin closed her connection with the establishment, and took her farewell benefit, on the 13th of June, when she appeared as *Marc Antony!* in "Julius Cæsar," and *Roxalana*, in the farce of the "Sultan."

Mr. Barriere's PAVILION THEATRE, CHATHAM GARDEN, opened on the 19th of May, 1823, with the operetta of "Rosina," in which Mr. Nicholls, an actor of repute from the Charleston Theatre, made his first appearance in New York as *Belville*, Mr. Still as *Captain Belville*, Mr. A. Simpson as *William*, Mrs.

Allen (afterward Mrs. Lacombe) as *Rosina*, and Miss Eliza Placide (her first appearance since childhood) as *Phæbe*. A concert of vocal and instrumental music was also given, with Mr. Gentil as leader of the orchestra. Mrs. Robertson, Mrs. Brundage, Messrs. Stamp, Monier, Durang, and A. Phillips, were also members of the company, the latter being stage-manager.

Mr. William Whitehall Nicholls, noticed above, was a native of Old England, to which he afterward returned. Being a thorough master of the science of music, his services as teacher were there in constant requisition. He was the instructor of Miss Rebecca Isaacs, and many other musical celebrities. Mr. Nicholls died in January, 1858.

George F. Hyatt here made his appearance on the 7th of June, as *Solomon Lob*. He had previously appeared as a singer of comic songs at the Columbian Gardens, corner of Broadway and Prince Street. Mr. Hyatt was a very capital low comedian, and became an established favorite in this city; but his abilities were finally paralyzed by intemperance. He was last seen in New York, at the Franklin Theatre, in 1837.

July 10th. Mr. Keene was added to the company; and, on the 14th, the admired Mrs. Burke, after an absence of seven years, received a warm welcome.

August 18th. Mr. Phillips took his benefit, when Mrs. Battersby made her first appearance here as *Floranthe*, in the "Mountaineers," and Mr. Judah, from the Southern Theatres, his first appearance in New York, as *Bulchazin Muley*. Mr. Judah was afterward well known at our minor theatres, and last played here at the Franklin, in 1837. He was drowned in the Gulf of Mexico, near Texas, a year or two afterward.

Mrs. Burke's benefit took place on the 8th of September, when Mr. Burke made his first appearance in seven years, as *Pietro*, in the "Devil's Bridge." The same evening, Mrs. Clark (formerly known as Mrs. G. Marshall and Miss Harding) and her daughter, Miss P. M. Clark, now an interesting young woman, also appeared here for the first time.

Eight years had elapsed since they retired from the Park company.

On the occasion of Mr. Nicholls' benefit, Sept. 17th, Mrs. Gray, from the New Orleans Theatre, first appeared in New York, as *Rosetta*, in "Love in a Village." She was the daughter of Mr. Trazetta, a once well-known musical character, had been carefully trained as a vocalist, and now gave much satisfaction in several operatic parts. The season terminated here on the 20th of October.

The Columbian Gardens, heretofore noticed, the Richmond Hill Gardens, corner of Varick and Charlton Streets, and the Vauxhall Gardens in the Bowery, all offered musical or dramatic entertainments during the summer. At the former, Mr. and Mrs. Geo. G. Stevenson made their first appearance in New York. They were afterward valued performers at the Chatham, Bowery, and Franklin Theatres. They retired from the profession about 1837. Messrs. Keene, Brennan (a favorite vocalist), Schinotti (a dancer), Hyatt, Adamson, Green, Petrie, Simms, Allen, Biven, Laidley, West, the Blanchard family, Mrs. Ford, Mrs. Lowrey, Mrs. Adamson, Miss P. M. Clark, and others, took part in these entertainments.

Messrs. Price and Simpson re-opened the PARK THEATRE on the 1st of September, 1823, with the comedy of the "School of Reform," and the afterpiece of the "Children in the Wood." Mr. Hilson, who now rejoined the regular company, appeared as *Tyke* and *Waller*; Mr. Foot played *Lord Avondale*; Mr. Watkinson, *Gen. Tarragon*; Mr. Simpson, *Ferment*; Miss Johnson, *Mrs. Ferment*, and Mrs. Stevenson (late of the summer theatres, who was engaged as a substitute for Mrs. Battersby) made her first appearance as *Mrs. St. Clair*.

Sept. 2d. Mr. Henry Placide, last from the Charleston Theatre, our first and best native comedian, made his first appearance on the Park stage in the characters of *Zekiel Home-spun* and *Dr. Dablanœur*.

Sept. 3d. Mr. Booth commenced an engagement as *Richard III*.

Sept. 5th. Mrs. Duff, who had acquired great celebrity at

Boston and Philadelphia, appeared for the first time in New York as *Hermione*, in the "Distrest Mother," supported by Mr. Booth as *Orestes*. Mrs. Duff, as a tragic actress, has been equaled on the American Stage only by Mrs. Merry and Miss Kemble, and in some characters has surpassed them both. The following remarks are from the *New York Mirror* of May 5th, 1827:

"Mrs. Duff is decidedly the best actress in our country. * * * * There are few who are not able to appreciate good playing; but there are fewer who are able to convey to a reader a distinct idea of an actor's merits. To Mrs. Duff, in particular, this observation applies. In her style of acting, there are none of those prominent points—none of those strongly marked characteristics, which are of such assistance to the dramatic critic in his observations on the Stage. Mrs. Duff has *one* great characteristic—one peculiarity that strikes all who see her, and that is—*uniformity of excellence*. She makes no points. We cannot say of her as we used to say of Kean: 'That is a beautiful touch.' Her merits and defects (though the latter are few and trivial) pervade the whole of whatever character she undertakes. From beginning to end, you see before you only the character she is personating. The unity of her conception, the *oneness*, is remarkable. No temptation can induce her to break it. If a scene offer ever so much opportunity for display, and it be not authorized by the whole design and tenor of the part, she suffers it to pass by unembraced. This is the perfection of her art. She seems to have a separate existence during the continuance of the play, and to have lost all knowledge, and even all power of seeing the realities around her. Kean startled us by electric flashes—Mrs. Barnes occasionally shines out with great vividness—but Mrs. Duff pours out one unceasing blaze during the whole time that she occupies the stage. Not that there is a uniformity of interest in all she does, but a uniformity of excellence. Drawing an illustration from Sculpture, we might properly speak of her style as bearing a resemblance to the immortal Phidian Goddess, every feature of which is true to

nature, but which presents a whole more beautiful than nature's choicest works. Who that has seen Mrs. Duff in the part of *Jane Shore*, for example, will not perceive the aptness of the remark? In every line, in every word, she is true to the author, and departs not in a single instance from his delineation; yet the character, as given by her, is one of far greater elevation and dignity than Rowe had the ability to draw."

During this engagement, Mrs. Duff appeared as *Calanthe*, *Lady Macbeth*, *Tullia*, *Roxana*, *Imogene*, and *Mrs. Beverly*, supported by Mr. Cooper, who commenced his engagement here on the 6th as *Virginius*. For her benefit, on the 24th, she played *Florinda*, in the "Apostate," when Mr. Duff appeared for the first time in ten years as *Malec*, and the *Three Singles*. Mrs. Duff made an impression at this time that caused her to be universally recognized as the queen of tragedy; but the sceptre was finally wrested from her grasp by the powerful hand of Fanny Kemble, whose youth, beauty, and distinguished patronymic, aided materially in seducing the fickle allegiance of the public.

Attached to the Dublin Theatre, in the capacity of dancers, some sixty years ago, were two young and fascinating Irish girls, of the name of Dyke. Their extreme grace and beauty attracted general admiration, and one of them became the first wife of Thomas Moore, the poet. The other, Miss Mary Ann Dyke, is the subject of our notice, who, marrying Mr. Duff, accompanied him to America in 1810, making her *début* at Boston, in the character of *Juliet*, with indifferent success. Her style was then so tame and feeble as to give no hope of the improvement afterward witnessed. She continued playing principally at Philadelphia and Boston—till at the latter place, in 1817, she began to rise rapidly in public estimation—suddenly, as if touched by a magic wand, throwing off the languor of indifference, and exhibiting in vivid intensity the true fire of genius. After returning to Philadelphia, where she played for a season with most brilliant success, she completed her triumph by her appearance in New York,

playing afterward throughout the Union, and exciting the highest enthusiasm by her transcendent excellence. She was for a long time the main support of the Bowery and Chatham Theatres, at a period when they ranked with the best establishments of the country. In the latter part of her dramatic career, after her husband's death, and when forced, by the necessities of a numerous family, and the immense influx of foreign artists, she was obliged to accept engagements at minor theatres, and in a moment of hallucination produced by domestic sorrow, while at the Richmond Hill, in 1833, contracted her extraordinary marriage with Charles Young, the actor, which she steadfastly refused to consummate, and which was soon after legally dissolved.

Mrs. Duff made her last appearance in this city, in the autumn of 1835, at the Franklin Theatre, and we then saw her perform *Florinda*, *Adelgitha*, *Lady Randolph* and *Isabella*, with undiminished excellence. In the latter part, her acting stands out in distinct and vivid recollection, eclipsing every other dramatic performance in our memory. She soon after quitted the stage for the retirement of private life, becoming the wife of Mr. Sevier, a member of the bar, at New Orleans, where, we think, she is still living. When last heard from, she was an active and zealous member of her church, and widely esteemed for her amiable and benevolent disposition. In her prime she possessed beauty of a most remarkable character; a noble person, elegantly proportioned; a face full of soul; eyes of melting darkness, winning love or pity, or terrifying her auditors with the lightning-flashes of scorn and indignation; and a voice which, for plaintive tenderness and thrilling expression, we have never known equaled. Unlike any other performer, devoid of stage trick and conventionality, rising superior to all around her, "we ne'er shall look upon her like again."

On the 19th, Mr. Booth appeared as *Posthumus*, in "Cymbeline," for his benefit, and also personated *Geoffrey Muffincap*, an elderly charity boy, in the new farce of "Amateurs and Actors," then first performed, with Kent as *O. P. Bustle*,

Richings as *David Dulcet*, Watkinson as *Elderberry*, Mrs. Wheatley as *Mrs. Goneril*, and Mrs. Bancker as *Miss Hardacre*.

"The Duel," long a favorite farce, was first brought out on the 25th, with Foot as *Sir Prior Oldencourt*, Simpson as *Augustus Buoyant*, Woodhull as *Harry Buoyant*, Watkinson as *Silverhead*, Kent as *O'Mauley*, Mrs. Bancker as *Harriet*, and Mrs. Wheatley as *Mrs. Barbottle*.

A new tragedy, called the "Renegade, or France Restored," was first played on the 26th, as follows:

Charles Martel	Mr. CLARKE.	Leodat	Mr. WOODHULL.
Agobar	" MAYWOOD.	Ezilda	Miss JOHNSON.
Alaor	" SIMPSON.	Anatilda	Mrs. BANCKER.
Gondair	" FOOT.		

It was repeated two or three times, and its authors, Doctors Cooper and Grey, had a benefit on the 3d of October.

Mr. Cooper concluded his engagement on the 29th of September, when he played *Marc Antony* and *Petruchio*, for his benefit.

Oct. 6th. Miss E. Placide was added to the company, making her *début* as *Margaretta*, in "No Song, No Supper."

Oct. 10th. Mrs. J. H. Clarke, an amiable and interesting woman, made a very favorable impression as *Miss Hardcastle* and *Myrtillo*, being her first appearance on the American Stage, to which she was attached but one or two seasons.

Oct. 13th. Mr. Cooper commenced a re-engagement as *Rolla*, with Mrs. Tatnall's first appearance this season, in the part of *Elvira*.

Oct. 18th. The tragedy of "Durazzo," written by James Haynes, was first represented here.

Durazzo	Mr. COOPER.	Antonio	Mr. WOODHULL.
King	" FOOT.	Alonzo	" SIMPSON.
Benducar	" MAYWOOD.	Zelinda	Miss JOHNSON.
Garcia	" CLARKE.	Leonora	Mrs. BANCKER.

Oct. 20th. After the performance of "Coriolanus," with Cooper and Mrs. Tatnall, as *Caius Marcius* and *Volumnia*, a new farce was produced, called "Cent Per Cent," thus cast:

Col. Trumbull	Mr. FOOT.	Starch	Mr. HILSON.
Capt. Dashmore . . .	" SIMPSON.	Mrs. Pennyfarthing .	Miss E. PLACIDE.
Charles Hopeful . . .	" WOODHULL.	Charlotte	Mrs. BANCKER.
Pennyfarthing	" WATKINSON.		

Oct. 27th. J. Howard Payne's drama, called the "Two Galley

- "Slaves," long a favorite afterpiece, was thus first played here:

Bonhomme	Mr. FOOT.	Unknown	Mr. CLARKE.
Henry	" SIMPSON.	Basil	" PLACIDE.
Maj. Delisle	" WOODHULL.	Felix	Miss BRUNDAGE.
Laroute	" KENT.	Louisa	" JOHNSON.

Nov. 3d. Mrs. Stone, who was now engaged for the heavy business, in lieu of Mrs. Stevenson, made her first appearance as *Mrs. Malfort*, in the "Soldier's Daughter."

Nov. 5th. Mr. Pearman achieved a triumphant success on his first appearance in America, as *Count Belino*, in the "Devil's Bridge." Mr. Pearman was born at Manchester, England, in 1792, and had appeared at the Lyceum Theatre, London, as a vocalist, as early as 1817. He was manly and handsome in person, with a fine, expressive face, and a species of *baritone* voice, that enabled him to execute many tenor parts with fine effect. As a singer, although inferior in voice to Phillipps, he possessed in an unusual degree, taste, science and skill, and as an actor was far superior to the generality of vocalists. He returned to England at the close of the season, but was again in America with his wife in 1827-'8-'9. He is reported to have died in the West Indies soon after.

Nov. 12th. Howard Payne's beautiful domestic drama of "Clari, the Maid of Milan," interspersed with Bishop's exquisite music, and containing the undying song that has touched so many hearts with its unaffected pathos—"Home, Sweet Home!"—was thus first produced on the American Stage:

Duke Vivaldi	Mr. CLARKE.	Nobleman	Mr. WOODHULL.
Rolamo	" MAYWOOD.	Pelgrino	" WHEATLEY.
Jocoso	" PEARMAN.	Pelgrino's Wife	Mrs. STONE.
Geronio	" WATKINSON.	Leoda	" BANCER.
Nimpedo	" PLACIDE.	Verpina	" HOLMAN.
Nicolo	" REED.	Fidalma	" WHEATLEY.
Claudio	" KENT.	Clari	Miss JOHNSON.
Giullo	" RICHINGS.	Ninetta	" E. PLACIDE.

An admirable cast throughout. Pearman and Mrs. Holman did full justice to the music; Maywood rendered *Rolamo* very powerfully; and the pathos and artlessness of Miss Johnson, now in the full pride of youthful beauty, made her performance of *Clari* deeply affecting.

Mr. Pearman took his benefit on the 21st, when he presented "Clari," and a new farce, called "I Will Have a Wife," thus cast:

Admiral Firedrake . . .	Mr. KENT.	Emily	Mrs. HOLMAN.
Capt. Firedrake . . .	" PEARMAN.	Isabella	" BARKER.
O'Leary	" WOODHULL.	Mrs. Somerford . . .	" CLARKE.

Nov. 24th. Mr. Vincent De Camp, a veteran of the London Stage, and brother to Mrs. Charles Kemble, made his first appearance in America as *Gossamer* and the *Three Singles*. He afterward played *Tangent*, *Rover*, *Twineall*, *Dick Cypher*, *Benedick*, *Ranger*, *Vapid*, *Morbleau*, &c., but failed to make the impression he had anticipated.

Mr. De Camp was born in Vienna, Austria, about 1777, and coming to England, in early life, with his father, (an eminent musician) he was introduced on the boards of Drury Lane as a representative of juvenile parts. He afterward played at Margate, Edinburgh, &c., and on reaching manhood made his second *début* at Drury Lane, as *Vapour*, in "My Grandmother," and was soon considered a useful performer of fops, coxcombs and gay footmen. He was afterward attached to the Haymarket, where he enacted the first line of comedy with general approbation, and for a long time occupied a very prominent position on the British Stage. He had deteriorated on his appearance here, and it availed but little to know that he *had been* a valuable and distinguished comedian. Mr. De Camp was subsequently manager or stage-director of several American theatres, and last played in New York at the Lafayette Theatre, in 1828. Mr. Wemyss states that he retired from the Stage and managed a dairy farm near Mobile, and we have before us a memorandum noting his death in Texas, July 27th, 1839.

Nov. 25th. The grand drama of "Undine, or the Spirit of the Waters," was first played in America, with the following cast, and with great success:

Sir Hildebrand . . .	Mr. SIMPSON.	Seer	Mr. WOODHULL.
Seneschal	" WHEATLEY.	Undine	Miss JOHNSON.
Walter	" KENT.	Bertalda	" E. PLACIDE.
Kuhleborn	" CLARKE.	Agatha	" BLAND.
Gyblin	" REED.	Bridget	Mrs. WHEATLEY.

In December, Mr. Cooper, who appears never to have

- been more popular, went through with another engagement, terminating with his benefit on the 29th, as *Zanga*.

Mr. Pearman followed—opening as the *Seraskier*, in the “Siege of Belgrade,” and appearing on the 5th of January, 1824, as *Prince Orlando* and *Paul*, for the benefit of Mrs. Holman. About this time a grand ball was given in the Theatre for the benefit of the Greek patriots, who were struggling with Turkey for their independence, and during the time occupied for preparing the necessary alterations, the company played at the Broadway Circus.

Jan. 9th. An opera, called “Maid Marian,” was brought out, but the best efforts of the performers could not render it popular. It was thus cast:

King Richard	Mr. CLARKE.	Little John	Mr. RICHINGS.
Prince John	“ MAYWOOD.	Friar Tuck	“ HILSON.
Fitzwalter	“ WATKINSON.	Friar Peter	“ PLACIDE.
Montfaucon	“ WOODHULL.	Wm. Gamwell	“ KENT.
Sir William	“ FOOT.	Matilda.	Mrs. HOLMAN.
Robin Hood	“ PEARMAN.		

Jan. 12th. Mr. William Augustus Conway made his first appearance in America as *Hamlet*. He was received with great enthusiasm, and during his engagement personated the characters of *Coriolanus*, *Bertram*, *Lord Townly*, *Aben Hamet*, (Conquest of Taranto) *Beverly* and *Petruchio*, with entire success.

This talented but unfortunate man was born in London, in the year 1789, and educated for the law; but imbibing a passion for the Stage, he made his first appearance, before attaining the age of twenty, at Chester, as *Zanga*, in the “Revenge.” He was then engaged by the elder Macready for a provincial circuit, in which he gained so much repute that, in 1812, he was secured for the Dublin Theatre, where he played the first line of characters with the famous Miss O'Neill, for whom, it is said, he cherished an ardent but unreciprocated passion.

On the 4th of October, 1814, he made his first appearance in London, at Covent Garden, as *Alexander the Great*, in which character he was received with distinguished approbation. He soon played a variety of parts in tragedy and gen-

teel comedy, firmly establishing himself in the good opinion of the London audience, as well as in the provinces, where he played frequent star engagements. In 1821, he was attached to the Haymarket, when the publication of some malignant criticism, of a personal nature, written by Theodore Hook, so affected his morbid sensibility, that, although standing at the highest point of popular favor, he threw up his engagement, and betook himself to the duties of a prompter, from which position he was persuaded by his friends to visit America, where his engagements were attended with the most gratifying success. But Mr. Conway was nervous and sensitive to the highest degree, keenly alive to the lightest touch of ridicule, and, unfortunately for his own peace of mind, possessed a most commanding person, towering above six feet in height. His horror at being obliged to play with others of less size, which rendered him, as he imagined, absurdly conspicuous, and his unfounded apprehension of conspiracies to keep him down in the profession, with other fancied difficulties, so preyed upon his mind, that they produced a settled melancholy, which finally caused him to leave the Stage, and devote himself to the study of religion, with a view to entering the ministry. It is said that about this time, he delivered several beautiful sacred discourses in this city. Early in the spring of 1828, he took passage from here for Charleston, and on arriving off the bar at the entrance of the harbor there, suddenly threw himself overboard, and so perished. From various evidences, the act would appear to have been long premeditated, and the result of settled derangement or monomania. His death was a source of sincere regret to many devoted and well-tried, but perhaps misunderstood and unappreciated friends, whom his habitual reserve and secluded habits kept at a distance. Mr. Conway's superiority as an actor was the result of a superior education, and the most careful and elaborate study of character, and his personations evinced all the high-wrought finish and artistic elegance of the Kemble and Macready schools.

Jan. 31st. A drama, entitled "Greece and Liberty," was

produced; the desperate struggle of the Greek Revolutionists, at this time, rendering anything that contained an allusion to the subject very attractive. It was thus cast:

Marco Bozzaris	Mr. MAYWOOD.	Seraskier	Mr. WOODHULL.
Mavrocadarto	" CLARKE.	Kislar Aga	" WHEATLEY.
Christian	" FOOT.	Kimbaska	" BANCKER.
Alexis	" PLACIDE.	Matilda	Miss JOHNSON.
Aceto	" REED.	Hamida	Mrs. BANCKER.

Feb. 2d. A joint engagement was commenced by Messrs. Cooper and Conway, who, in friendly rivalry, exerted themselves to the utmost, and attracted nightly overflowing audiences, composed principally of the highest intelligence of the city. During this engagement, Mr. Cooper played *Pierre*, *Othello*, *Lear*, *King John*, *Joseph Surface*, and *Lothario*, in the "Fair Penitent," with the aid of Conway as *Jaffier*, *Iago*, *Edgar*, *Falconbridge*, *Charles Surface* and *Horatio*. For Mr. Cooper's benefit on the 16th, the "Orphan" and the "Liar" were performed, with Mr. Conway as *Castalio*, and the beneficiary as *Chamont* and *Young Wilding*; while, for Conway's benefit on the 18th, "Julius Cæsar" and the "Review" were enacted, with Cooper as *Brutus*, and Conway as *Marc Antony* and *Looney*. It was conceded that on these occasions, Mr. Cooper surpassed all his former efforts, and that this season witnessed his crowning point of excellence.

Feb. 5th. A new comedy, called "Pigeons and Crows," was produced for the first time, as follows:

Sir Peter Pigwigen . .	Mr. WATKINSON.	Terry	Mr. KENT.
Capt. Neville	" SIMPSON.	Louisa	Miss JOHNSON.
Muzz	" FOOT.	Mary	" E. PLACIDE.
Wadd	" REED.	Mrs. Mervay	Mrs. WHEATLEY.
Blondeau	" PLACIDE.		

Feb. 23d. A drama, by Samuel Woodworth, entitled "Lafayette, or the Castle of Olmutz," was first represented, with the following cast:

Lafayette	Mr. MAYWOOD.	Wormsberg	Mr. REED.
Lohrstein	" FOOT.	Leopold	" WOODHULL.
Huger	" SIMPSON.	Ellen	Miss JOHNSON.
Bribenberg	" KENT.	Rosara	Mrs. CLARKE.
Balmar	" CLARKE.	Annette	" BANCKER.
Walter	" PLACIDE.	Countess	" WHEATLEY.

It was repeated a few times, and the author had a benefit, on the 23d of April.

Mr. Woodworth was the successful author of several dramas, but one of which, the "Forest Rose," now retains possession of the Stage. He wrote one or two unsuccessful novels, and

as a poet, gained a reputation for facility of versification unequaled in America. His fame now principally rests on his song of "The Old Oaken Bucket." He was the original projector of the "New York Mirror," for twenty years the leading literary newspaper of New York. Mr. Woodworth died in 1842, at the age of 57.

Feb. 25th. Mr. J. J. Adams opened an engagement as *Alexander the Great*; playing *Oclavian* on the 27th, and *Young Norval* on the 28th, after which the Theatre closed for a few nights, re-opening March 8th, with Mr. Pearman as *Jocoso*, and *Sylvio* in "Brother and Sister." His new parts were *Young Meadows*, and *Lord William*, in the "Haunted Tower;" and for his benefit, on the 22d, he appeared as *Francis Osbaldistone*, and produced, for the first time in thirty years, the burletta of "Midas," thus cast:

Apollo	Mr. PEARMAN.	Mysis	Miss E. PLACIDE.
Jupiter	" RICHINGS.	Daphne	" JOHNSON.
Midas	" HILSON.	Nysa	Mrs. HOLMAN.

Feb. 16th. Mr. Adams took what purported to be his farewell benefit, previous to his retirement from the Stage, when he appeared as *Rolla*, in "Pizarro," and delivered a farewell address. His retirement lasted but a few years.

Mr. Booth was again engaged, and appeared on the 24th as *Richard III.*

Feb. 25th. The "Avenger's Vow," a drama by C. P. Clinch, was very successfully produced, with the following cast:

Godsago	Mr. MAYWOOD.	Paolo	Mr. HILSON.
Cynthia	" SIMPSON.	Ildefonza	Miss JOHNSON.
Lothair	" WOODHULL.	Isadora	Mrs. HOLMAN.
Melchior	" CLARK.		

April 2d. Mr. Booth played *Selim*, in the "Bride of Abydos," and *Jerry Sneak*, for his benefit.

April 5th. Cooper and Conway re-appeared; and, during their engagement, interchanged characters on alternate nights, each appearing as *Pierre*, *Jaffier*, *Othello*, *Iago*, *Marc Antony*, *Brutus*, and *Macbeth*. Mr. Conway also personated *Hamlet*, *Hemey*, *Coriolanus*, and *Romeo*.

April 26th. Mr. Maywood announced his benefit previous to his return to Europe, and played three of his

best characters — *Sir Pertinax, Count de Croissy, and Skirmish.*

May 3d. A comedy called the "Little Thief," altered by Mr. Foot, from Beaumont and Fletcher's "Night Walker," was brought out as follows :

Tom Lurcher.	Mr. CLARKE.	Alathe	Miss JOHNSON.
Jack Wildbrain	" SIMPSON.	Maria	Mrs. CLARKE.
Frank Heartlove	" WOODHULL.	Margaretta.	" STONE.
Allgripe	" WATKINSON.	Nurse	" WHEATLEY.
Toby	" HILSON.		

Mr. Pearman's farewell engagement now commenced ; and on the 10th the first performance of the "Marriage of Figaro," with Bishop's music, occurred—it having been previously played as a comedy, called the "Follies of a Day."

Count Almaviva.	Mr. SIMPSON.	Cherubino	Mrs. BANCER.
Figaro	" PEARMAN.	Countess	Miss JOHNSON.
Fiorello	" RICHINGS.	Susanna	Mrs. HOLMAN.
Antonio	" FLAIDE.	Barbarina	Miss E. FLAIDE.

May 14. Mrs. Holman took her benefit, previous to her proposed retirement from the profession ; and on the 21st Mr. Pearman also took his farewell, previous to returning to his native land. On both these occasions, the "Marriage of Figaro" was performed with great success.

May 28th. Mr. Booth commenced a new engagement with his masterpiece, *Sir Giles Overreach.*

May 31st. For Mr. Simpson's benefit, the Rev. George Croly's comedy, entitled "Pride Must Have a Fall," was produced, but attained slight popularity. We give its cast :

Cornet Carmine	Mr. SIMPSON.	Major O'Shannon	Mrs. WOODHULL.
Count Ventoso	" KENT.	Countess Ventoso	Mrs. WHEATLEY.
Lorenzo	" CLARKE.	Leonora	" BANCER.
Torrento	" HILSON.	Victoria	" HOLMAN.
Spado	" FLAIDE.		

June 4th. Lunn's capital farce, called "Fish Out of Water," was thus first played here :

Sam Savory	Mr. HILSON.	Steward	Mr. FLAIDE.
Sir Geo. Courtly.	" FOOT.	John	" WHEATLEY.
Ald. Gayfair	" KENT.	Ellen	Mrs. BANCER.
Charles	" SIMPSON.	Lucy	Miss E. FLAIDE.

June 7th. Mrs. Waring, from England, appeared as *Elvira*, in "Pizarro," and *Flora*, in the "Midnight Hour." We have no further knowledge of her, save the statement of Mr. Wemyss, that she returned to England and died there.

June 9th. Mr. Booth played *Pescara*, in the "Apostate," for his benefit, assisted by Mr. Conway, as *Hemeya* ; and in the

afterpiece of "High Life Below Stairs," Mr. Thayer made his first appearance in New York as *My Lord Duke's Servant*.

Mr. Edward J. Thayer was, at one time, well known in New York; but, for the last thirty years, has been principally attached to the Philadelphia Theatres, where he is a standard favorite. He is a native of Boston, Mass., and made his first dramatic attempt there, as a member of the Philo-dramatic Society, in 1820, in the character of *Young Norval*; and, in 1821, appeared at the Federal Street Theatre as *Tancred*, in "Tancred and Sigismunda," with success. He was a member of the Chatham Garden Company in its best days, and achieved a brilliant reputation there, as the successor of George Barrett, in light comedy; indeed, we doubt whether, as an actor simply, in that line, he has ever been surpassed amongst us, but, being rather under size, he lacked the advantage of a dashing exterior; and, after a few years, a tendency toward corpulence, and a rather deeply lined face, materially marred the effect of his personations. About 1830, he married Mrs. Palmer Fisher, the mother of Miss Alexina Fisher, the latter of whom he introduced to the public as a juvenile star, with great success. Mr. Thayer last appeared in New York as the representative of humorous old men, at Burton's Theatre, in 1848, and has since resided in Philadelphia, in the enjoyment of competence, actively pursuing the duties of his profession, until his retirement in 1863.

Mr. Clason made his first appearance as *Hamlet*, on the occasion of Mr. Foot's benefit, June 18th; he also played *Jaffier* for Mr. Woodhull, on the 22d, and *Othello* for Mr. Reed, on the 28th.

Isaac Starr Clason, a member of a distinguished family of New York, will be better remembered, probably, as a poet than as actor. With a highly cultivated mind, a refined literary taste, and many of the most important requirements of excellence, his habits of dissipation were such as to destroy all the promise of his early years, and to hurry him through a career of shame and wretchedness to a suicide's grave. He died in London, in 1834, by inhaling the fumes of charcoal,

in company with his mistress. Mr. Clason's name will be found in our Records the next two seasons.

Mrs. Burke also appeared here, for the first time in nine years, for Mr. Woodhull's benefit, her vocal abilities having improved, rather than deteriorated, during that period.

Mr. Placide took his first benefit in New York on the 22d, when he appeared as *Mrs. Malaprop* (!) in the "Rivals." ↗

June 30th. For Mr. Richings' benefit, Mr. Roberts made his first appearance on the Park stage, in a new drama, called the "Fortunes of Nigel," then first acted as follows :

King James	Mr. ROBERTS.	Christie	Mr. WOODHULL.
Lord Nigel	" SIMPSON.	Trapbois	" WATKINSON.
Lord Dalgarno	" CLARE.	Lady Hermione	Miss JOHNSON.
Ramsay	" PLACIDE.	Mrs. Christie	" E. PLACIDE.
Buckingham	" RICHINGS.	Martha Trapbois	Mrs. STONE.

Monday, July 5th, was the last of the season, when the drama of "Washington," and an equestrian spectacle called "Alexander the Great," introducing Mrs. Tatnall and the Circus troupe, were the entertainments.

The Broadway Circus was open, very successfully, during the summer of 1824, and "Tom and Jerry" had a long run there. Besides the corps of equestrians, rope-dancers, &c., Mrs. Tatnall, Mr. Roberts, and Mr. Cowell were the principal attractions.





CHAPTER XXX.

Park Theatre, 1824-5—Broadway Circus—Chatham Garden Theatre.

THE Park Theatre having been again wholly repainted and tastefully embellished, was re-opened to the public on the 30th of August, 1824. The new drop-curtain, painted by Mr. Evers, and representing the Park, City Hall, &c., was very effectively executed, and very generally admired.

The plays were the "Poor Gentleman" and "Ella Rosenberg," in which Messrs. Watkinson, Placide, Foot, Simpson, Richings, Kent, Clarke, Bancker, Woodhull and Nexsen, Mrs. Wheatley, Miss Johnson and Mrs. Bancker appeared; and Mr. Schinotti danced a hornpipe. Mr. Maywood, Mrs. Holman and Mrs. Stone were not among the company this season. Mrs. Kent was engaged, and made her first appearance on the 31st, as *Elvira*, in "Pizarro."

The first novelty of the season was Moncrieff's equestrian drama of the "Cataract of the Ganges," which brought Mr. Blythe and his horses into requisition, and being got up with unusual care and splendor, had a long and profitable run. It was thus cast:

Ackbar	Mr. RICHINGS.	Ambassador	Mr. NEXSEN.
Jam Sahab	FOOT.	Mordaunt	" CLARKE.
Mokarra	" SIMPSON.	Jack Robinson	" HILSON.
Mokagee	" PLACIDE.	Princess Desse	Miss BRUNDAGE.
Iran	" WOODHULL.	Zamine	" JOHNSON.
Omar	" BLYTHE.	Ubra	Mrs. BANCKER.
Brahmin	" BANCKER.	Matali	" WHEATLEY.

Sept. 2d. Mr. Barnes made his first appearance since his return from Europe, in the characters of *Sir Anthony Absolute* and *Darby*, and was received with acclamation. His ac-

complished wife also re-appeared on the 6th, in her favorite character of *Isabella*, receiving the same hearty and enthusiastic welcome. From henceforth Mrs. Barnes was recognized as a star of the first magnitude.

Sept. 7th. Mr. Stanley, from Drury Lane, made his first appearance in America as *Rover*. Mr. Stanley was attached to the company for two or three seasons, and became rather a favorite in light comedy.

Sept. 15th. Mr. Lee, another recruit from London, commenced his engagement in the character of *Shylock*. On the 18th, he appeared as *Sir Edward Mortimer*. These characters were beyond his grasp, but being a sensible and judicious actor, he became a valuable member of the company, and in second tragedy parts, and in the more serious characters of genteel comedy, gave great satisfaction. He left the Theatre in 1827, and we have no further knowledge of him.

A still more important personage appeared on the 17th, as *Lady Teazle*. This was Miss Lydia Kelly, who, as the dashing representative of the fashionable and high-flown heroines of comedy, maintained for several seasons the highest position in the favor of the public. Her first list of characters included *Beatrice*, *Helen Worrett*, *Lady Elizabeth Freelove*, *Floretta*, ("Cabinet") *Letitia Hardy*, *Rosina*, *Lilla*, ("Siege of Belgrade") *Violante*, *Mrs. Oakley*, and *Maria*, in "Of Age Tomorrow."

Miss Kelly was born in London, June 2d, 1795. She was a niece of the celebrated Michael Kelly, professor of music. One of her sisters was Miss F. M. Kelly, the famous London actress; and another, a half-sister, the wife of the elder Matthews. At the age of thirteen, she first attempted the Stage at Glasgow, as *Louisa*, in the "Deserter," and two years after joined the Drury Lane company, then performing at the Lyceum, where she first appeared as *Rosina*, October 11th, 1810, her engagement lasting for three years. She afterward played at Edinburgh and various provincial theatres, as well as at Drury Lane, with success. Miss Kelly was rather masculine in appearance, but the richness and elegance of her costume

set her off to great advantage on the Stage. Her performances were somewhat lacking in delicacy and refinement, and in that nice discrimination of light and shade pervading every well-drawn character—perhaps by some they would be described as coarse, but they were nevertheless effective and forcible, and her never-failing animal spirits, good humor and vivacity completely overbalanced her failings, and always carried her through with applause. As a singer, she was at first regarded with great favor, but she was soon eclipsed by Mrs. Knight, Madame Feron, Mrs. Austin, Miss George, and others, whose warbling abilities were of a much higher order. Miss Kelly took her farewell benefit at the Park Theatre, May 20th, 1831, in her favorite character of *Beatrice*, in which, at the time, she was thought to be unapproachable. She also delivered a farewell address, written by Mr. Stone. Her final appearance in America occurred on the 26th of July in that year, when she personated the *Widow Cheerly*, for the benefit of the unfortunate Mrs. Gilfert. She soon after returned to Europe, after an American career of unprecedented brilliancy and success, and married a French Baron, from whom she retreated when she found he had taken her for what her talents would command. We understand she still lives in comfortable independence.

Sept. 18th. Mrs. Barnes took her benefit, when she appeared as *Imogen*, in "Cymbeline;" and *Colin*, in "Nature and Philosophy."

Sept. 21st. Mrs. De Luce—wife of the orchestra-leader—made her first appearance on the Stage as *Lucy Bertram*, with tolerable success. She was the daughter of Major Hollinshead, of the American army, and, besides possessing great beauty of countenance, was a very pleasing ballad singer. Mrs. De Luce continued on the Stage a year or two, and after her retirement was long a member of the choir at St. Paul's, and a favorite singer at public concerts. She died in New York, April 18th, 1851, aged 52 years. One of her sons is a well-known musician, and a daughter is the wife of the comedian Holland.

Mr. Cooper commenced an engagement as *Macbeth* on the 1st October—taking his benefit on the 13th, as *Damon* and *Young Wilding*—still holding his own in public estimation.

Oct. 2d. A farce called "Cherry Bounce" was produced, with Barnes as *Gregory*, Kent as *Oldrents*, and Mrs. Wheatley as *Mrs. Homespun*.

Oct. 14th. Lunn's capital farce of "Family Jars" was produced with great applause, and continues to this day in high favor. It was thus cast:

Porcelain	Mr. KENT.	Delph	Mr. BARNES.
Benedict	" RICHINGS.	Diggory	" PLACIDE.
Emily	Mrs. DE LUCE.	Liddy Lorrigan	Mrs. WHEATLEY.

Barnes made one of his greatest hits as old *Delph*, and no successor in the part has ever equaled him.

Payne's petite comedy of "Charles the Second" was first played here on the 25th, with the following cast:

Charles	Mr. SIMPSON.	Edward	Mr. PLACIDE.
Rochester	" STANLEY.	Lady Clara	Mrs. CLARKE.
Capt. Copp	" HILSON.	Mary Copp	Miss JOHNSON.

Major Stevens, the well-known dwarf, thirty-seven inches high, long a resident of this city, made his first appearance on the Stage, November 12th, as *Tom Thumb*. He repeated the character several times with applause, and took his benefit on the 24th, when he also appeared as *Goliath*, in the "Young Quaker." This little fellow possessed all the lineaments of a man, a neat and well-turned figure, and an intelligent countenance. He played at most of our principal theatres, and in 1837, when "Gulliver in Lilliput" was produced at the old National Theatre, (for the purpose of introducing the Kentucky Giant, Porter, as *Gulliver*) made quite a hit as *Lord Flimnap*, the Lilliputian.

Nov. 15th. Miss Kelly commenced her second engagement as *Floretta*, in the "Cabinet."

Nov. 18th. Mr. W. Burroughs made his first appearance in America as *Romeo*, Mrs. Barnes being re-engaged to support him as *Juliet*. Mr. Burroughs was from the Surrey Theatre, where he enjoyed the repute of a good melo-dramatic actor, and as such would have proved a valuable acquisition to any American stock company; but as a tragic star, he shed a feeble radiance in comparison with Kean, Cooper, Booth, &c.

After traveling through the Union, he was afterward connected with the management of the Lafayette Theatre in this city, where, in his proper line of business, he greatly increased his popularity. He subsequently returned to Europe.

Nov. 22d. Mr. Jervis, a pantomimist, &c., made his first appearance in America as *Kalig*, in the "Blind Boy." He had been in the London minor theatres, and was employed in various American cities as prompter and machinist, as well as actor. He died in Philadelphia, in 1851.

Nov. 23d. The amusing comedy of "Sweethearts and Wives" was first played in New York, with triumphant success, thus cast:

Admiral Franklin . . .	Mr. FOOT.	Curtis	Mr. REED.
Charles Franklin . . .	" SIMPSON.	Eugenia	Miss KELLY.
Sandford	" LEE.	Laura	" JOHNSON.
Billy Lackaday	" HILSON.	Mrs. Bell	Mrs. WHEATLEY.

Hilson gave a most ludicrous effect to the burlesque sentimentalities of poor *Billy Lackaday*, and with the able support of Miss Kelly and the entire *dramatis personæ*, the piece had quite a run.

Mr. Barnes afterward made in *Billy Lackaday* one of his happiest assumptions, and Burton frequently played the part with great applause.

The "Floating Beacon," since a favorite melo-drama at the minor theatres, was first played on the 25th, with Hilson as *Jack Junk*, Clarke as *Angerstoff*, Lee as *Frederick*, Mrs. Clarke as *Mariette*, and Mrs. Bancker as *Christine*.

Nov. 27th. A drama, compiled from Scott's beautiful novel of "Kenilworth," was enacted, with the annexed cast:

Leicester	Mr. BURROUGHS.	Anthony Foster . . .	Mr. JERVIS.
Surrey	" WOODHULL.	Giles Gosling	" FOOT.
Tressillian	" LEE.	Queen Elizabeth . . .	Miss JOHNSON.
Varney	" STANLEY.	Amy Robsart	Mrs. BARNES.
Lambourne	" CLARKE.		

On the 8th of December, Mr. Burroughs took his benefit, when he presented, for the first time, a drama called the "Devoted Son," wherein he appeared as *Julio*, and Clarke as *Stephano*, Jervis as *Uberti*, Placide as *Pedro*, and Mrs. Barnes as *Maria*.

Dec. 10th. Mr. Cooper commenced his second engagement as *Damon*; and on the 15th, Mr. Barnes took his benefit,

reviving, for the first time in twenty years, Murphy's comedy entitled the "Way to Keep Him," with the following cast:

Sir Bashful Constant . . .	Mr. BARNES.	Sideboard	Mr.
Sir Brilliant Fashion . . .	" SIMPSON.	Widow Belmont . . .	Miss KELLY.
Lovemore	" STANLEY.	Lady Constant . . .	" JOHNSON.
William	" PLACIDE.	Mrs. Lovemore . . .	Mrs. BARNES.

He also produced, for the first time, a drama entitled the "Two Prisoners of Lyons," the original version of the play since so very popular under the title of "Robert Macaire." It was cast as follows:

Dumont	Mr. FOOT.	Peter	Mr. BARNES.
Charles	" WOODHULL.	Louisa	Mrs. BARNES.
Raymond	" CLARKE.	Clementine	" BANCKER.
Bertrand	" LEE.		

Dec. 16th. "Alasco," a tragedy by J. P. Shee, was first played, as follows:

Alasco	Mr. COOPER.	Jerome	Mr. FOOT.
Hohendahl	" WOODHULL.	Malinski	" REED.
Walsingham	" CLARKE.	Riensi	" RICHINGS.
Conrad	" LEE.	Amantha	Mrs. BARNES.

It was repeated on the 18th, and has never since been heard of. Mr. Cooper took his benefit on the 20th, appearing as *Duke Aranza* and *Young Wilding*, with the volunteered aid of Miss Kelly as *Juliana*. In return, he personated *Jaffier* for her benefit on the 22d, the lady appearing as *Belvidera*, and *Nell*, in the "Devil to Pay."

Jan. 1st, 1825. The drama of "Frankenstein" was played for the first time in America, with the annexed cast:

Frankenstein	Mr. SIMPSON.	Demon	Mr. JERVIS.
Cherval	" LEE.	Elisabeth	Mrs. CLARKE.
Fritz	" PLACIDE.	Agatha	" BANCKER.

The popular farce of the "Secret" was first played on the 10th, with Miss Kelly as *Cecile*, Lee as *Dupuis*, Woodhull as *Valare*, and Placide as *Thomas*, being one of the first important original parts in which he appeared, and in which he gained very great applause.

The same evening was produced, with great splendor, the Eastern fairy melo-drama of "Cherry and Fair Star, or the Children of Cyprus," a very pleasing holiday entertainment, and still popular with the juveniles. It was thus cast:

Hassanbad	Mr. FOOT.	Captain	Mr. RICHINGS.
Sanguinbeck	" SIMPSON.	Cherry	Miss KELLY.
Topac	" JERVIS.	Fair Star	" JOHNSON.
Giafir	" WOODHULL.	Aviaryana	Mrs. DE LUCE.
Sigismond	" WHEATLEY.	Papilla	" BANCKER.

Miss Kelly's third benefit occurred on the 26th, when she

appeared as *Lady Bell*, in "Know Your Own Mind," and for the ninth time as *Prince Cherry*.

Jan. 27th. Planche's drama, altered from Rowley, entitled "A Woman Never Vext," was first played, with the following cast:

Foster	Mr. CLARKE.	King Henry VI. . . .	Mr. RICHINGS.
Stephen Foster	" LEE.	Clown	" PLACIDE.
Robert Foster	" WOODHULL.	Innocent Lambkin . .	" WATKINSON.
Walter Brown	" FOOT.	Agnes Welsted . . .	Miss JOHNSON.

This excellent comedy was repeated a few times, and has since slept in unmerited oblivion.

On the 29th, Mr. Burroughs commenced a new engagement as *Octavian* and *Sponge*.

Feb. 1st. The melo-drama of the "Ostler and the Robber" was brought out as follows:

Mqs. Romano.	Mr. FOOT.	Zyrtillo	Mr. PLACIDE.
Ozzrand	" BURROUGHS.	Louisa	Miss JOHNSON.
Clauson	" CLARKE.	Emma	Mrs. BANCER.
Dyrkille	" JERVIS.		

Mr. Burroughs terminated his engagement with a benefit on the 11th, when he appeared as *Jerry Hawthorn* and *Ozzrand*.

Feb. 25th. Mr. Keene made his first appearance here in several years as *Henry Bertram*, the commencement of a long and brilliant engagement.

March 2d. An English version of Weber's opera of "Der Freyschutz" was first given in America, and with what was then considered an excellent cast, and its fine scenic appointments, had a long and successful run. It was thus cast:

Baron Ottocar	Mr. LEE.	Hans	Mr. RICHINGS.
Conrad	" WOODHULL.	Hermitt	" FOOT.
Caspar	" CLARKE.	Matthew	" BANCER.
Wilhelm	" KEENE.	Wild Huntsman . . .	" REED.
Killian	" HILSON.	Bertha	Miss KELLY.
Christopher	" PLACIDE.	Linda	Mrs. DE LUCE.
Herman	" KENT.	Marian	" BANCER.

March 17th. A young lady from the Manchester Theatre made her first appearance as *Sophia*, in the "Road to Ruin," and *Myrtillo*, in the "Broken Sword." On the 22d, she appeared as *Marianne*, in the "Dramatist," and *Moggy McGilpin*, being announced as Miss Parr. This lady was a native of Wales, and as a dancer and comic actress gave general satisfaction. She was afterward known as Mrs. Smith, and died several years since at Natchez.

March 18th. The farce of the "Young Widow" was first played here, with Simpson as *Mandeville*, Hilson as *Splash*, Miss Kelly as *Aurelia*, and Mrs. Wheatley as *Lucy*.

Miss Kelly's fourth benefit came off on the 13th of April, when she personated *Bertha*, in "Der Freyschutz," and the charming *Prince Cherry*.

April 14th. Mr. Cooper was again brought forward as *Virginius*; and on the 18th, Mrs. Barnes commenced an engagement as *Imogene* to his *Bertram*.

April 23d. "Caius Gracchus," a play by Sheridan Knowles, was first presented on this stage, cast as follows:

Caius Gracchus . . .	Mr. COOPER.	Marcus	Mr. PLACIDE.
Licinius	" LEE.	Cornelia	Mrs. BARNES.
Vettius	" STANLEY.	Licinia	Miss JOHNSON.
Titus	CLARKE.		

Though generally well played, it failed to attain the popularity of most of its author's productions.

April 27th. A drama called "Self-Sacrifice" was first played, with the following distribution of parts:

Count Valmore . . .	Mr. RICHINGS.	Jean Jacques . . .	Mr. HILSON.
Marquis Leone . . .	" WOODHULL.	Schults	" JERVIS.
Schwitzer	" CLARKE.	Ida	Miss JOHNSON.
Crank Coffin	" WATKINSON.	Lisette	Mrs. DE LUCA.

Mr. Cooper took his benefit on the 25th, in the characters of *Charles Surface* and *Petruchio*, and commenced another engagement on the 9th of May, as *Damon*.

Mrs. Barnes announced her benefit on the 11th of May, when she appeared in the very dissimilar characters of *Euphrasia*, *Lady Contest*, and Miss Kelly's favorite one of *Cherry*.

Mr. George Barrett was next engaged, and made his bow in the character of *Gossamer*, on the 30th.

June 1st. The benefit of Mr. Barnes came off, when was played, for the first time in twenty years, Bickerstaff's famous comedy of the "Hypocrite." This play, though possessing great merit, is liable to the objections that have been urged against the "Serious Family," and other dramas of the same class, wherein the unthinking are apt to overlook the true object and aim of the satirist—the dissembling professor and his deceitful pretensions—confounding them with pure religion and its honest disciples, and including all as the subjects of general ridicule and condemnation. The "Hypo-

crite," on this occasion, was played in a masterly manner, as the following names will indicate:

Mawworm	Mr. BARNES.	Seyward	Mr. LEE.
Dr. Cantwell	" FOOT.	Charlotte	Mrs. BARNES.
Sir J. Lambert	" WOODHULL.	Lady Lambert	" WHEATLEY.
Col. Lambert	" STANLEY.	Young Lady L.	Miss JOHNSON.
Darnley	" CLARKE.	Betty	" BRUNDAGE.

The *Mawworm* of Mr. Barnes was as perfect in its way, and as popular at the time, as Mr. Burton's *Aminidab Sleek* proved to be at a later period.

Mr. G. Barrett's benefit took place on the 8th, when he presented the "Wonder," a "Race for a Dinner," and "Simpson & Co.," in which he appeared as *Don Felix*, *Sponge*, and *Bromley*, with the aid of Miss Kelly.

June 13th. For Mr. Clarke's benefit was presented a new tragedy, called "Phelles, King of Tyre," thus cast:

Phelles	Mr. CLARKE.	Barca	Mr. WOODHULL.
Piram	" LEE.	Balator	" STANLEY.
Amarbal	" FOOT.	Zelny	Miss JOHNSON.

It was played for the third time, and benefit of the author, on the 28th, and never heard of more.

Mr. Cowell appeared for the first time this season for Mr. Clarke, and sung several comic ditties.

For Mr. Woodhull's benefit, June 27th, Master and Miss Twibill first appeared on the Park Stage, and gave several of their most admired songs; and Mrs. Godey, formerly Miss Juliet Durang, executed a *pas seul*, being her first appearance this season.

For the benefit of Mrs. De Luce, July 1st, Mr. Blake, from the Chatham Garden, delivered a Masonic Monologue, his first appearance at the Park Theatre.

The season terminated on the 5th of July, with a benefit for the widow of the late Mr. Robbins, who, for thirty-three years, had been the scene-painter of the establishment.

In May, Messrs. Price and Simpson's traveling dramatic and equestrian company, under the direction of Mr. Cowell, re-opened the BROADWAY CIRCUS, and continued performing there for many weeks. The dramatic roll included the names of Gale, Henry and William Isherwood, Jones, Moreland, Meer, Blakely, Mrs. Pelby, Mrs. Jones, Mrs. Rowe, Mrs. Thompson, and others.

In point of merit next to Cowell, Mrs. Rosalie Pelby, wife of the tragedian of that name, probably stood the highest. This lady, who was eminent for beauty, was born at Kinderhook, March 17th, 1791, and first appeared on the Stage at Boston, as *Mrs. Mortimer*, in "Laugh When You Can," in the year 1813. We are not aware of the date when she joined the Circus company, but she soon became a great favorite with its audience. She played at the Lafayette Amphitheatre, 1825-6; also at the Park, Bowery, and Old Chatham Theatres, at intervals, from that period until 1831. She afterward resided principally at Boston, where, under her husband's management, she became one of the principal attractions of the National Theatre. Her last appearance in New York was at the New Chatham Theatre, in the character of *Alicia*, June 29th, 1841. After her husband's death, she gave up the direction of the Boston establishment, and visited California with her daughter Julia, where she played for a period with considerable success. While on her voyage homeward, on board the steamer Northern Light, near San Juan del Sud, in June, 1855, she was seized with her last illness, and made her exit from the stage of life, in the 64th year of her age.

Mr. George Gale was also a leading member of the company, and afterward became famous as the original representative of *Mazeppa*, at the Bowery Theatre, in 1833. He was born near London in 1800, first appeared at the Coburg Theatre in 1818, and made his last appearance in New York at the Bowery, October, 1834. He afterward returned to Europe, and was killed by a fall from a balloon, with which he was presumptuously making an ascension on horseback, in 1851.

Four of his daughters—Hannah, Cecelia, Ruth, and Adeona, all youthful and favorite dancers—met with a terrible death at Philadelphia, September, 1861, from the clothing of one taking fire in the dressing-room of the Continental Theatre. The flames not only communicated to the dresses of the sisters, but of several other companions, and, in the course of a

few days, nine unfortunate girls perished from the effects of their burns.

Henry and William Isherwood were New Yorkers by birth, the sons of Mrs. Fenno Knight, once a well-known confectioner. Her first husband, Isherwood, was one of the earliest practitioners of the art in New York, having a shop in William Street, before the close of the last century. Henry is the present admirable scene-painter at Wallack's, having long since abandoned the actor's profession for that in which he has achieved a much higher repute than he was ever likely to attain upon the boards.

William Isherwood continued on the stage until his death, which occurred on the 17th of August, 1841. He was never eminent as an actor, although attached for several seasons to the Park company, in 1836-7, &c. He married Miss Fanny Clarke, eldest daughter of John H. Clarke, of the Park, whom he left a widow at an early age.

Mrs. Rowe was a native of New Jersey, but little known in New York.

Mrs. Julia Jones, a native of New York, and wife of William Jones, comedian, became an excellent actress of old women, highly esteemed at Philadelphia. She played at various theatres in this city, and finally died at Philadelphia, Oct. 15th, 1847, aged 51.

Mr. Meer was a low comedian, and is last remembered in New York, at the Richmond Hill, in 1834.

Thomas H. Blakely had been employed as a lad with the Park company, as early as 1822. For several years he gave no indications of ability, but about 1829, when again attached to the Park, his enactments of old men began to attract attention. In the second grade of that line of business—a class of plain, blunt, sensible, every-day old men, not too sentimentally serious nor too broadly humorous—such as *Sulky*, in the "Road to Ruin;" *Porcelain*, in "Family Jars;" *Humphrey Dobbin*, in "Poor Gentleman;" *Rowley*, in the "School for Scandal," &c., he surpassed all whom we have seen attempt it; and we pronounce him the best actor in

that peculiar line ever known on the New York Stage. Mr. Blakely was also very happy in a comic song, and was one of the first successful singers of negro extravaganzas. He retired from the profession about 1840, and has since kept a public-house on the outskirts of the city. He has occasionally re-appeared for a benefit, and is still living.

The summer entertainments at CHATHAM GARDEN having proved for two seasons eminently successful, Mr. Barriere, the proprietor, determined on the erection of a permanent theatre there, which, being completed, and fitted up with great neatness, taste and convenience, was first opened to the public on the evening of May 17th, 1824.

The company engaged here had never been surpassed in merit in a New York theatre, and consisted of Messrs. Kilner, (stage-manager) Henry Wallack, George Barrett, Spiller, Alex. Simpson, Thos. Burke, W. Robertson, Moreland, Stone, Somerville, Allen, Anderson, Williamson, J. Jefferson, Jr., C. Durang, Collins, Olliff, &c., with Mesdames Entwistle, Henry, Waring, Burke, Walstein, (formerly Baldwin) C. Durang, H. Wallack, Kilner, Allen and Spiller, Miss P. M. Clarke, Miss Olliff, &c.

The opening address was spoken by Mrs. Entwistle, whose peculiar merit in such affairs was universally acknowledged. Next followed Cherry's comedy of the "Soldier's Daughter," with the following admirable cast:

Gov. Heartall	Mr. KILNER.	Simon	Mr. SOMERVILLE.
Frank Heartall	G. BARRETT.	Widow Cheerly . . .	Mrs. ENTWISTLE.
Malfort, Sr.	ALLEN.	Mrs. Malfort	" DURANG.
Malfort, Jr.	MORELAND.	Julia	Miss OLLIFF.
Woodley	J. JEFFERSON.	Mrs. Fidget	Mrs. WALSTEIN.
Ferrett	STONE.	Susan	" ALLEN.
Tim. Quaint	A. SIMPSON.		

The entertainments concluded with the farce of "Raising the Wind."

Jeremy Diddler	Mr. G. BARRETT.	Sam	Mr. A. SIMPSON.
Plainway	STONE.	Miss Durable	Mrs. WALSTEIN.
Fainwoud	J. JEFFERSON.	Peggy	" DURANG.

Most of the above artists were already favorably known to the public. Mr. G. Barrett had made an agreeable impression on the Park boards, and now re-appeared, greatly improved in ease and elegance of manner, which, combined with his great spirit and vivacity and clear conception of his author, soon

caused him to be recognized as the best light comedian of the day.

Fifteen years had not in the least marred the merit of Mrs. Entwistle, (the once fascinating Mrs. Mason, of the Park) and though they may not have added graces to her person, had given a superior refinement and polish to her performance of high comedy.

Mr. Somerville was a new-comer, who proved to be a very useful general actor, and at one time attracted considerable attention in Scottish characters.

Mr. Joseph Jefferson, Jr., son of the eminent comedian, was also new to our stage, and gave promise of an excellence that he never attained. He assumed various lines of comedy at different times, and though admirably costumed and skillfully *made up*, appearing at times the living portrait of his father, failed to rise above mediocrity in his performances. In July, 1826, he married Mrs. Burke, the vocalist, by whom he had several children, one of whom, Joseph Jefferson the third, is classed among the most favorite comedians of the present day. A daughter, Miss Cornelia Jefferson, has also played with success. Mr. Jefferson was connected with the Franklin Theatre and Niblo's Garden in 1835-6-7, &c., and died at Mobile, of yellow fever, Nov. 24th, 1842.

May 18th. Mrs. Anne Jane Henry made a triumphant *début* here as *Letitia Hardy*. This beautiful and accomplished woman was born in Philadelphia in 1801. Her real name was Henry by birthright, but her mother marrying Mr. Stockwell, once the child actor at John Street and the Park, she was, by the latter name, in 1813, first introduced to the Stage as a dancer, at the Federal Street Theatre, Boston. On the death of Mrs. Stockwell, our orphan heroine found a home and protection with Mrs. Barnes, a favorite actress of old women at Boston, noted for her kindness and benevolence. On the 22d of March, 1817, she married W. C. Drummond, the actor and dancer, by whom she had two daughters. From him she procured a divorce, on the ground of ill-treatment, and resumed her maiden name of Henry, by which she made her first ap-

pearance in New York. Her extraordinary charms of mind and person attracted universal admiration here, and she finally made a happy man of George Barrett, by giving him her hand in marriage, on the 24th of June, 1825. For several years nothing could exceed the felicity of this union. Personally and professionally popular, Mr. and Mrs. George Barrett were received with enthusiasm wherever they appeared, and in the lines of gay, graceful and refined comedy, and the gentler grades of tragedy, the lady has been seldom equaled. But at length this happy and brilliant union was disturbed; this fascinating being, whom Fanny Kemble pronounced "a faultless piece of mortality in outward loveliness," had, by some unhappy weakness, acquired an insane craving for stimulants, which she swallowed without judgment or reflection, and through their influence was reduced, at times, to the lowest stage of degradation, and placed in such positions that even her honor was called in question; so that, in 1840, Mr. Barrett procured a divorce from her on the ground of infidelity. Subsequent events, it has been said, proved her guiltless of the charge, but the separation was final. Mrs. Barrett had many warm and distinguished friends, who bestowed the greatest kindness upon her after this unhappy epoch of her life, and their unremitting efforts soothed in a degree the bitter mortification and chagrin attendant upon it. Through their influence, she was restored to the stage and to society; and in Boston, where she afterward principally played, she renewed the triumphs of her earlier years, and commanded the admiration of all by her miraculously preserved beauty, which, even at the age of fifty, seemed as fresh and charming as in her girlhood. Mrs. Barrett's last appearance in New York was at the Broadway Theatre in January, 1850, but she was then laboring under indisposition which materially marred the effect of her personations. Her last appearance on the stage was at the Howard Atheneum, Boston, December 14th, 1853, in the character of *Cora*. Her health had been failing for several weeks, and she was unable to take her benefit announced for the next evening. Sinking rapidly

away, she expired on the 22d of that month, aged 52 years. Her remains repose in the cemetery of Mount Auburn. Her daughter by Mr. Barrett is the beautiful Mrs. Philip Warren, formerly of the Broadway Theatre.

May 19th. Mrs. Waring, formerly Miss Caroline Placide, now a young and blooming widow, made her first appearance in ten years as *Miss Dorillon* and *Marian Ramsay*, rivaling Mrs. Henry in beauty, merit and success.

May 24th. Mrs. Burke made her first appearance as *Margaretta*, still charming the audience with her fine vocalism. The same evening, Miss P. M. Clarke made her *début* here as *Clara*, in "Matrimony," and gave promise of future excellence.

May 25th. The comedy of "Town and Country" was performed, in which Mrs. Henry Wallack made her first appearance in New York as an actress, with marked success. She had previously appeared here only as a dancer.

Mr. H. Wallack also appeared, for the first time this season, as *Reuben Glenroy*, and Mr. Burke as *Hawbuck*.

June 9th. The versatile Spiller made his first bow here, as *Doctor Pangloss* and *Risk*.

Keene, the vocalist, commenced an engagement on the 14th as *Henry Bertram*, and continued to enjoy a large share of public favor.

George G. Stevenson took his place in the ranks on the 24th, as *Baron Longueville*, in the "Foundling of the Forest."

Mrs. Drake, formerly Miss Denny of the Park, made her first appearance in New York, after three years' absence, on the 25th, as *Imogene*, following it with a variety of popular characters.

Monday, July 5th, was celebrated as the anniversary of our Independence, with the performance of the "Point of Honor" and the farce of the "Purse," in which Miss Russell (now Mrs. Geo. P. Farren) made her first appearance on the stage, as the *Page*. She evinced, even at that early period of her life, considerable talent, which was cultivated with so much success, that, a few years later, she was engaged at the Park,

where she made her *début* with much applause, on the 11th of September, 1828, as *Young Norval* and *Little Pickle*. After occasional performances in New York until 1832, she went to New Orleans with her parents, Mr. and Mrs. Richard Russell, and on reaching womanhood, became one of the principal attractions of the Southern and Western theatres, where she ranked with the first artists of the day. After an absence of sixteen years, Mrs. Farren commenced an engagement at the Broadway Theatre, as *Mrs. Beverly*, January 17th, 1848, a most unfavorable season for the appearance of a stranger, as she had then become. She has since played at Niblo's Garden and Wallack's Theatre, and is fully capable of sustaining the leading heavy business in a first-class theatre.

On the 8th, Mr. Pemberton made his first appearance in New York, as *Bertram*, supported by Mrs. Drake as *Imogene*. This gentleman went through with a variety of characters, both serious and comic, but failed to render himself popular or attractive, and never after appeared in New York.

On the 12th, Mr. William R. Blake made his *entrée* on the New York Stage as *Frederick*, in the "Poor Gentleman," and the *Three Singles*, in "Three and the Deuce." At this time, Mr. Blake, a native of Nova Scotia, was a good-looking young man, displaying great ease and vivacity of manner, and a handsome, well-turned figure, that gave little indication of the immense rotundity which, independent of other causes, ultimately placed him among the greatest of modern comedians. But Mr. Blake's merit was not confined to his personal appearance; he possessed abilities for the representation of light comedy and juvenile tragedy that entitled him to rank with the best performers in those lines; and he continued playing them with success, until his increasing corpulence warned him that his appearance was illy suited to the dashing coxcomb, silly fop, or sighing lover; and giving his attention to the peculiarities of age, he succeeded in achieving a repute as the representative of old men, both serious and comic, second to none known to the American Stage. In certain characters he surpassed all who had attempted them. His

Jesse Rural, Geoffrey Dale, Hardcastle, Old Dornton, Admiral Kingston, Sir Peter Teazle, Sir Willoughby Worrell, Sir Anthony Absolute, Governor Heartall, &c., were examples of perfection. Mr. Blake married Mrs. Waring, August 26th, 1826. He experienced the usual vicissitudes of an actor's lot—at one time enjoying the greatest popularity, and at another visited with undeserved neglect. He was at different periods connected with the management of several theatrical establishments: of the Tremont at Boston, 1827—of Walnut Street, Philadelphia, 1829—and, in conjunction with Mr. Willard, first opened the Olympic Theatre, in New York, 1837. After traveling as a star in England and America, he took up his residence in Philadelphia, as stage-manager of the Walnut Street Theatre, under Mr. Marshall, where his skill and judgment placed that establishment in a highly favorable position. In 1848, he was transferred to the same situation at the Broadway Theatre in this city. He was afterward in the stock companies of Burton's, Wallack's and Laura Keene's establishments, enjoying as an artist the very highest consideration, and receiving, as we have heard, the heaviest salary of any actor on the stock list. While on a professional visit to Boston, with Laura Keene's company, a severe attack of bilious colic terminated his existence on the 22d of April, 1863, at the age of 58 years. His remains were brought to New York, and his funeral services held in the Episcopal Church of St. John the Evangelist, on the 26th of that month. In the line of "old men," we doubt if he has ever been excelled on the New York boards.

On the 16th, for Mr. W. Robertson's benefit, Mr. Alexander Drake first appeared in New York as *Lingo*. He played but seldom in this city. At the West, he for several years ranked among its very best comedians, and shared with his accomplished wife the highest favor. He had first appeared on the stage, when a boy, at Boston, January 3d, 1811, as the *Prince of Wales*, in "Richard III." He died, we think, about the year 1830.

On the 20th, Richard Ferdinand Durang, from the Phila-

delphia Theatre, first appeared in New York, as *Abellino*, *Sylvester Daggerwood*, and *Tristram Fickle*. Without possessing extraordinary merit, he was a useful performer in almost every line—a good swordsman and dancer—excelling principally in melo-dramatic and French characters. He was born at Hartford, A. D. 1796, married Miss Susan Plane, of New York, and died in this city of consumption in 1831.

The veteran comedian of Philadelphia, the ever favorite Jefferson, commenced his last engagement in New York on the 22d, as *Solus* and *Fixture*, followed by a succession of his inimitable comic delineations.

On the 23d, the "Apostate" was performed, with Mrs. Drake as *Florinda*, H. Wallack as *Pescara*, Pemberton as *Hemeya*, and Mr. Hughes as *Malec*, his first appearance on the New York boards. This gentleman was a valuable serious actor. He had appeared at Boston as early as 1813, and was also well known to the Philadelphia Stage. He died, we think, in 1825.

Mrs. Drake's benefit occurred on the 27th, when she personated *Juliet*, and her husband appeared as *Doctor Rosy*, in the farce of "Saint Patrick's Day."

On the 28th, Mr. Pemberton took his benefit in the character of *Virginus*, Mr. Blake appearing for the second time as *Idilius*, and the beautiful Miss Tilden making her metropolitan *début* as *Virginia*. This very interesting young lady had made a successful appearance in the same character at Philadelphia in the spring of 1822. She afterward became Mrs. Bernard, and was at the Bowery Theatre in 1827.

Mr. Jefferson terminated his engagement and took his benefit on the 5th of August, when he played *Sir Benjamin Dove*, in Cumberland's comedy of the "Brothers," and *Sancho* in the farce of "Lovers' Quarrels"—being his final appearance in New York.

On the 9th, Mr. Finn made his first appearance in several years as *Hamlet*.

On the 10th, Shakspeare's comedy of "Twelfth Night" was played for the first time in twenty years, with a cast which,

as a whole, has never been surpassed on the New York Stage:

Orsino	Mr. HUGHES.	Valentine	Mr. DURANG.
Aguecheek	" FINN.	Antonio	" SOMERVILLE.
Sir Toby Belch	" KILNER.	Sebastien	Mrs. H. WALLACK.
Malvolio	" H. WALLACK.	Viola	" HENRY.
Clown	" SPILLER.	Olivia	" ENTWISTLE.
Fabian	" MORELAND.	Maria	" DURANG.

Mr. Finn continued playing, both in tragedy and comedy, until the 26th, when he took his benefit in the characters of *Bob Logic*, in "Tom and Jerry," and *Joey*, in "Modern Antiques." After this engagement, his own judgment decided that comedy was his *forte*, and he seldom again appeared in a serious part.

On the 12th, Mr. and Mrs. Duff had commenced an engagement and met with a most brilliant reception—the lady appearing as *Belvidera*, the gentleman as *Jaffier* and the *Three Singles*. Mrs. Duff also enacted *Mrs. Haller*, *Mrs. Beverly*, *Madame Clermont*, *Jane Shore*, and, for their joint benefit on the 24th, *Juliet*, supported by Mr. Duff as *Romeo*, who also personated *Petruchio* in the afterpiece, with Mrs. Waring as *Catharine*.

The superiority of Mrs. Duff's performances was again acknowledged, and general regret expressed at the brevity of her engagement.

On the 25th, Mrs. Hughes (who as Mrs. Young had appeared at the Park in 1812) made her first appearance since that period as the *Widow Cheerly*. She also personated *Lady Teazle*, *Miss Hardcastle*, and *Madame Clermont*. This lady possessed a fine personal appearance in her earlier years, and was endowed with great natural abilities, which had been improved by diligent cultivation. In tragedy she was very generally admired, and appeared therein to far greater advantage than in comedy, where she lacked ease and vivacity, and in her efforts to render a point telling frequently fell into a very stiff and artificial style. For several years she was constantly before the public at Burton's, in the line of old women, and in two characters played by her at that establishment—*Mrs. Skewton*, in "Dombey and Son," and *Lady Sowerby Creamly*, in the "Serious Family"—has been unsurpassed by any who have attempted them.

Mrs. Darley, the old Park favorite, after an absence of six years, re-appeared on the 31st of August, as *Helen Worrett*, her face and figure giving little indication of the lapse of time. During her engagement, she personated *Charlotte Rusport*, *Marian Ramsay*, *Ophelia*, *Lady Elizabeth Freelove*, *Miss Dorillon*; and for her benefit, on the 25th of September, *Albina Mandeville*, and *Virginia*, in the operetta of "Paul and Virginia," with the aid of Mrs. Burke as *Paul*. This was the last appearance in New York of this excellent and accomplished actress.

On the 6th, Mr. and Mrs. Palmer Fisher and daughters were added to the company. Mr. Fisher, whom we have before noticed as a member of the Commonwealth Theatre in 1812, appeared as *Sir William Dorillon*, and his wife as *Lady Mary Raffle*, in the comedy of "Wives as They Were." Mrs. Fisher, though a native of England, made her first appearance on the stage at Lexington, Ky., in 1820, and afterward played with her husband in various Western cities. After his death, she again entered the matrimonial estate with Mr. E. J. Thayer, and, as Mrs. Thayer, acquired a reputation as an actress of chambermaids and comic old women scarcely equaled in the country. For the last five and thirty years she has played principally in Philadelphia. We last remember her in New York, at the Winter Garden, in the summer of 1861. In the afterpiece of the "Hunter of the Alps," in which Mr. and Mrs. Fisher appeared as *Rosalvi* and *Helena*, their little girls, Oceana and Alexina, first appeared in New York as *Julio* and *Florio*. Although both very young, they had already trod the boards of the Western theatres, and gave indications of ability which, in the case of Alexina, (like that of her kinswoman, the marvelous Clara Fisher) was most precociously developed into real excellence.

In June, 1831, at the age of ten, Miss Alexina Fisher made a very successful *début* at the Park Theatre, and for several years enjoyed great celebrity throughout the Union as a juvenile star. Unlike most prodigies, her talents continued to be developed with her years, and as a general leading actress,

we do not now know her superior. Since the age of fifteen, she has occupied a very prominent position on the Philadelphia Stage, where she long divided the applauses of the audience with her mother. In May, 1851, she married Mr. Baker, of Philadelphia, and soon after visited California, where she largely increased her fame and fortune. In 1850, she played several weeks at the Broadway Theatre with great success, and in 1855 fulfilled an engagement at Burton's, where her efforts were horribly cramped in the trashy drama, entitled "Janet Pride."

She last appeared in New York in the fall of 1862, supporting Edwin Booth at the Winter Garden, in the characters of *Ophelia*, *Desdemona* and *Emelia*, each of which she repeated several times, and exchanging the two latter on different evenings with Mrs. F. B. Conway. Mrs. Baker is still in the prime of womanhood, and apparently with sufficient health and spirits to render her an ornament to the profession for thirty years longer. Her sister, after playing as a child, disappeared from the boards, and of her we have no further knowledge.

Sept. 11th. The Nation's Guest, as he was called—the venerable and patriotic Lafayette—visited the establishment to witness the opera of the "Devil's Bridge," supported principally by Keene and Mrs. Burke. Several patriotic songs were given on the occasion, in which Mr. Williamson, of whom we have not heretofore spoken, gave great satisfaction. Though inferior to Keene, he was nevertheless a favorite vocalist, and was at one time well known here.

On the 20th, Mr. Francis Courtney Wemyss, from Philadelphia, made his first appearance in New York, as *Marplot*, in the "Busy Body," with entire success. This gentleman's history is well known, as he has recorded his parentage, birth, education, and incidents of his long professional career in a work published a few years since, entitled "Twenty-six Years of the Life of an Actor and Manager." Descended from a highly respectable family, his father being an officer in the British navy, and his mother formerly a Miss Courtney, of

Boston, Mass., he was born in London, May 13th, 1797. Possessing a roving, volatile disposition, and spurning the control of friends, after engaging in mercantile pursuits for a while, he determined on trying his fortune with the players, and made his first appearance on the Stage at Montrose, Scotland, in 1814, as *Young Norval*.

Through many vicissitudes, he finally worked his way to the Adelphi, London, where, in 1820, he first appeared as *Sponge*. In America, he first played at the Chestnut Street Theatre, Philadelphia, as *Vapid*, December 11th, 1822, and was soon recognized there as a very admirable light comedian. He was long connected with the management of the Philadelphia, Baltimore and Pittsburgh Theatres; was at one time engaged in the lottery business, and at another projected the publication of a very beautiful edition of plays, of which several numbers appeared, embellished with elegant steel portraits of the most eminent performers of the day.

For the last thirteen years of his life he was a resident of New York, and principally in service of either the Bowery or National Theatre as stage-manager or treasurer. He fell off greatly as an actor in his later years, and in the line of secondary old men, to which he finally descended, his standing scarcely reached mediocrity. As a man, he appears to have been governed by the strictest honor and integrity, and his services, as Secretary of the American Dramatic Fund Association, were of great importance to that institution, and were duly appreciated by his professional brethren. From an engraved portrait of Mr. Wemyss, we infer that he was once a remarkably handsome man, and we know that at one time his reputation as a genteel and light comedian was scarcely surpassed by any artist in the country. He died in New York suddenly, of apoplexy of the heart, January 5th, 1859, in the 62d year of his age.

Sept. 23d. Mr. Blake commenced his first regular engagement in this city as *Harry Thunder*, in "Wild Oats."

Mr. Roberts, who had been lately added to the company, also appeared as *Sir George Thunder*, and was soon ac-

knowledgeed to be one of the principal attractions of the place.

Oct. 4th. Sheridan's play of "Pizarro" was first acted here, and was got up with such excellence in scenery, costume, and performance, that it met with brilliant success. It was thus cast:

Rolla	Mr. H. WALLACK.	Las Casas	Mr. FISHER.
Pizarro	" HUGHES.	Sentinel	" A. SIMPSON.
Alonso	" BLAKE.	High Priest	" MORELAND.
Ataliba	" STEVENSON.	Cora	Mrs. HUGHES.
Orozembo	" ROBERTS.	Elvira	" ENTWISTLE.

Oct. 11th. Mr. Pelby commenced an engagement as *Rolla*, but proved a poor substitute for Mr. Wallack.

Oct. 14th. Mr. Thayer appeared here, for the first time, as *Young Rapid* and *Wildlove*.

Oct. 18th. Poole's comedy of "Married and Single" was played for the first time in New York, Roberts making a great hit as *Beau Shatterly*. The other characters were:

Bickerton	Mr. HUGHES.	Mrs. Bickerton	Mrs. ENTWISTLE.
Scamper	" A. SIMPSON.	Mrs. Shatterly	" WALSTEIN.
Melford	" BLAKE.	Fanny	" STEVENSON.

Oct. 25th. Mr. F. Brown, formerly of Boston, and the Park Theatre, appeared here as *Richard III*.

Nov. 4th. Mr. John A. Stone took his benefit, when his own play, entitled "Restoration, or the Diamond Cross," was first acted, with the following cast:

Leon	Mr. THAYER.	Garcia	Mr. ROBERTS.
Laroque	" HUGHES.	Dorinda	Mrs. HUGHES.
Diego	" STONE.	Hypolita	" STONE.
Lope	" A. SIMPSON.	(Her first appearance.)	

Nov. 9th. Mr. Walstein, who had played a few nights at the Warren Street Theatre, was brought out as *Farmer Ashfield*. He was never a favorite in New York.

Nov. 10th. Mr. Clason, who had played at the Park, opened here as *Hamlet*. He afterward acted *Romeo*, *Beverly*, *Rolla*, and *Sir Charles Rackett*.

Nov. 11th. Mr. Edgar made his first appearance on the stage, as *Richard III*. On the 26th, he attempted *Glenalvon*, in "Douglas," for his benefit.

On the 22d, Mr. Twibill, with two interesting children, a son and daughter, made their first appearance in New York, in a musical Olio, with considerable success.

Master Joseph Twibill afterward turned his attention to the painter's art, in which he was achieving high repute at the time of his death, which occurred in early manhood.

Miss Matilda Twibill made her *début* in the regular drama at this establishment two years later, Nov. 29th, 1826, as *Rosalie Somers*, with perfect success. Personally, one of the loveliest women known to the Stage, her acting, bating a trifle of affectation in her manner, was highly meritorious, and at the Chatham, Bowery, Old and New National Theatres, she ranked as a favorite of the first order. She married the eccentric Tom Flynn, comedian, March 30th, 1828, and as Mrs. Flynn will be remembered by many readers as the idol of their earlier years. She never played an engagement at the Park, and to attain a metropolitan reputation beyond its walls was, in her day, a circumstance to be wondered at. Notwithstanding her triumphs, she experienced frequent and rapid vicissitudes of fortune, and finally died in this city, October 28th, 1851, at the age of 37.

Mr. H. A. Williams, formerly of the Park, made his first appearance here on the 24th, as *Gossamer*.

On the 29th, an opera by Micah Hawkins, of New York, called the "Sawmill," was produced, and subsequently repeated two or three times, with the following cast:

Baron Scharfenduyvel	Mr. MORRISON.	Jacob	Mr. ROBERTS.
Count Phlegm	" SPILLER.	Louisa	Mrs. WARING.
Bloom	" BLAKE.	Elna	" ALLEN.
Herman	" PETRIE.	Norchee	" WALSTEIN.
Stoduff	" A. SIMPSON.		

In December, a comedy, called "A Race for a Wife," was produced, with the following cast:

Doneson	Mr. ROBERTS.	James	Mr. SPILLER.
Col. Gayton	" THAYER.	Spinks	" A. SIMPSON.
Capt. Seymour	" STEVENSON.	Mary	Mrs. FISHER.

Dec. 17. A musical piece, called "Woman's Will a Riddle," was brought out by Mr. Spiller, for his benefit, with Mr. Keene as *Casario*, Mrs. Walstein as the *Duchess of Mantua*, and Mrs. Waring as the *Princess Clementine*.

A long run of benefits followed, and various plays were produced for the first time in this establishment, among which were "Fazio," with Mr. and Mrs. Hughes in the principal parts; a new version of "Kenilworth," with Mrs. Entwistle as

Queen Elizabeth, and Mrs. Waring as *Amy Robsart*; "Melmoth the Wanderer," with Blake as *Melmoth*, Hughes as *Walberg*, and Mrs. Entwistle as *Ira*; "Old Hickory," for the patriotic Andrew Allen's benefit, with Hughes as the hero; Knowles' tragedy of "Caius Gracchus," for Mrs. Walstein's benefit, when her husband made himself ridiculous as *Caius*, contrasting strongly with the excellence of Blake as *Licinius*, Mrs. Walstein as *Cornelia*, and Mrs. Hughes as *Licina*.

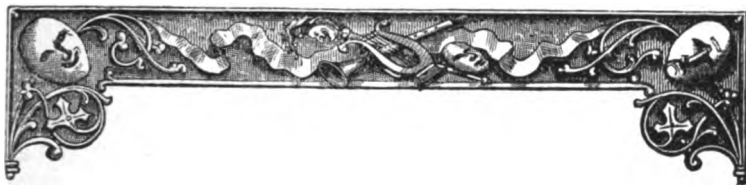
Feb. 19th, 1825. Mr. Anderson, formerly of the Park, made a great hit as *Paddy O'Rafferty*, in Moultru's "False and True." This piece was the original of Power's farce, "Born to Good Luck," and was now played with Roberts as *Count Benino*, Durang as *Caliari*, Thayer as *Lealto*, Mrs. Walstein as the *Marchesa*, and Mrs. Fisher as *Janitta*.

Lillo's tragedy of "Fatal Curiosity" was produced for Mrs. Fisher's benefit on the 24th, with Robertson and Thayer as *Old and Young Wilmot*, Mrs. Entwistle as *Agnes*, Mrs. Hughes as *Charlotte*, and Mrs. Fisher as *Maria*. The afterpiece on this occasion was the "Children in the Wood," with the little Misses Fisher as the leaf-covered unfortunates.

Mr. Hughes' benefit occurred on the 25th, but he was too ill to play, and had already made his last appearance on the stage. Rodwell's favorite farce of the "Young Widow" was capitally rendered for the first time that evening, with Blake as *Mandeville*; Thayer, *Splash*; Mrs. Waring, *Aurelia*; and Mrs. Fisher, *Lucy*.

The season terminated on the 28th, with a benefit for the widow of a Masonic brother, the entertainments consisting of "John Bull," a Masonic Ode, spoken by Mrs. Entwistle, and the "Young Widow."





CHAPTER XXXI.

Park Theatre, 1825-6.

THE Park Theatre was re-opened on the 29th of August, 1825. The performances consisted of the comedy of the "Hypocrite" and the melo-drama of "Therese." In the former, the cast was the same as during the previous season, with the exception of *Charlotte*, who was personated by an old favorite with a new name—Mrs. Hilson, late Miss Johnson; and *Young Lady Lambert*, in which Miss E. Placide was substituted.

On the 30th, Mr. Hilson rendered *Shylock* very powerfully, in the "Merchant of Venice," and Mrs. Battersby appeared, after an absence of two years, as *Portia*. The same evening Miss Deblin, a pupil of E. H. Conway, appeared for the first time in a *pas seul*.

Mr. Conway, the tragedian, commenced an engagement as the *Stranger* on the 31st, and Miss Kelly opened, on the 2d of September, as *Floretta* and *Cherry*.

Mr. Keene, the vocalist, appeared on the 6th, as *Wilhelm*, in "Der Freyschutz," supported by Miss Kelly as *Bertha*.

Mr. Conway took his benefit as *Virginius*, on the 14th of September.

On that evening, Miss Julia Wheatley, aged six years, is first remembered as dancing a *pas seul*. For several seasons, this interesting child, the eldest daughter of the excellent Mrs. Wheatley, was attached to the Park company, as a juvenile actress. As she progressed in years, she was found to possess a rich and powerful voice, which was most assiduously

and carefully cultivated. On the 6th of May, 1833, at the age of fourteen, she made her musical *début* at the Park, in the character of *Semira*, in "Artaxerxes," with very encouraging success. During the season of 1835-6, Miss Wheatley was engaged as the *contra-alto* of the Italian company then performing at the Opera House in Church Street, where she sustained, with brilliant success, the characters of *Amalthea*, ("Moise in Egitto") *Arsace*, ("Semiramide") *Eduardo*, ("Mathilde di Shabran") *Eduardo*, ("Eduardo and Christine") and *Neocle*, ("L'Assedio di Corinto"). Had she continued in the profession, an increased experience would, no doubt, have acquired for her high distinction. Miss Wheatley was married to Mr. E. H. Miller, on the 1st of June, 1840. In the retirement of private life which ensued, surrounded with all the elegancies that taste can suggest and wealth procure, her fireside enlivened by many smiling, youthful faces, and graced by the presence of her venerated mother, Mrs. Miller is justly regarded as one of its brightest ornaments, while her unobtrusive benevolence has won for her the deepest gratitude and admiration of the lowly and unfortunate.

On the 16th, Mr. Cooper commenced an engagement as *Coriolanus*, but the craving for novelty caused him to be in a measure neglected.

Mrs. Barnes appeared for the first time this season on the 20th, as *Charlotte*, in the "Hypocrite," and in her powerful recitation of Collins' Ode on the Passions. Her talents were afterward combined with Mr. Cooper's during the balance of his engagement, and proved a valuable support.

Knowles' play of "William Tell" was first performed in New York on the 26th; and, from the fine acting of Cooper, Hilson and Mrs. Barnes, proved for a while very attractive. The piece in itself is dull and heavy, but the interest of the fable and the well-drawn character of the hero always insure its success in good hands. We subjoin its original cast:

William Tell	Mr. COOPER.	Braun	Mr. PLACIDE.
Gesler	" WOODHULL.	Waldemar	" JERVIS.
Michael	" HILSON.	Albert	Mrs. BARNES.
Struth	" BARNES.	Emma	" BATTERSBY.
Jaghell	" STANLEY.	Agnes	" HILSON.
Melotal	" FOOT.	Anelli	" DE LUCA.

Mr. Cooper terminated his engagement with a benefit on the 29th, appearing in the last-named play.

Oct. 1st. A Mr. Hazleton made his first appearance on the stage as *Sir Edward Mortimer*.

Oct. 3d. The romantic Indian spectacle, the "Vision of the Sun," was brought out with great success in the following manner:

Huania Copac	Mr. FOOT.	Ebongould	Mr. WHEATLEY.
Oratsuma	" BANNER.	Koyan	Miss KELLY.
Tacmar	" LEE.	Princess Runae . . .	Mrs. HILSON.
Oultanpac	" SIMPSON.	Cassana	" WHEATLEY.
Tycobrac	" JERVIS.	Ocella	Miss E. PLACIDE.
King of Silence . . .	" WOODHULL.	Genl of Harp	" BRUNDAGE.

After slumbering a quarter of a century, this piece was revived at the Broadway in 1851, with renewed success.

On the 17th, a farce, called "Twould Puzzle a Conjuror," was played, with the following cast:

Csar Peter	Mr. LEE.	Hans Lubberlick . . .	Mr. BARNES.
Varensoff	" WOODHULL.	Peter Stanwitz . . .	" HILSON.
Van Clump	" FOOT.	Von Block	" JERVIS.
De Morville	" STANLEY.	Bertha	Mrs. HILSON.

It has since frequently been played as the "Two Peters," the "Dutch Burgomaster," the "Old Dutch Governor," &c., with the name of *Hans Lubberlick* converted into the more euphonious cognomen of *Von Dunder*.

On the 24th, Mr. Cooper and Mr. Conway commenced a joint engagement as *Pierre* and *Jaffier*, supported by Mrs. Barnes as *Belvidera*. Their united attractions insured a brilliant attendance. Miss Kelly gave them her aid for one night as *Lady Teazle*.

Nov. 1st. Mr. Thomas S. Hamblin made his first appearance in America, as *Hamlet*.

This gentleman, though vastly overrated as an actor, even in his best days, has been so intimately connected with the drama in this city, that his claims to particular notice must not be overlooked. Mr. Hamblin was born in Whitechapel, London, May 14th, 1798; or, according to another authority, at Pentonville, just two years later. Having taken part in a private performance of "Hamlet" while at school, his success there turned his wishes toward the stage, and abandoning the thoughts of a mercantile life, for which he was intended, he first appeared at the Adelphi Theatre as a ballet-dancer, at a

salary of six shillings per week. In 1815, he appeared at Sadlers Wells, and in 1817 was engaged at Drury Lane to play subordinate characters. He was afterward employed at Bath, Brighton, Dublin, &c., and occupied a prominent position in the theatres of those cities. Having married a daughter of Blanchard, the London comedian, he arrived in this country in the prime of early manhood, and his personal appearance, though marred by inelegantly formed lower limbs, was, by his fine carriage and noble bearing, his handsome head and features, sufficient to command admiration, even had he possessed less merit as an actor. In 1830, Mr. Hamblin, in connection with Mr. Hackett, became the lessee of the Bowery Theatre, but the latter soon retiring, he was for a long period sole manager of the establishment. On the 16th of September, 1836, the theatre was destroyed by fire, involving him in a heavy pecuniary loss. Mr. Hamblin now leased the ground to Mr. Dinneford, and sailed for Europe, where he played at Covent Garden with little success. He returned to New York in July, 1837, and was received on his appearance by an overflowing house, but his attraction ceased with the night, and his engagement concluded to thin audiences. Mr. Dinneford becoming bankrupt, Mr. Hamblin resumed his position, and continued at his post until the Bowery was again consumed by fire in 1845. On being rebuilt, Mr. A. W. Jackson assumed the management for a year or two, but the concern passed again into the hands of Mr. Hamblin, where it continued until his death. In 1848, after Mr. Simpson's retirement from the Park Theatre, its lease was also taken by Mr. Hamblin, who, at a vast outlay, refitted it in the most sumptuous and elegant manner, and engaged an expensive company to sustain the performances. Too many of them, however, had the Bowery taint upon their names, and with less than his usual judgment, he obtruded himself and Mrs. Shaw as the principal attractions, with the addition of a costly, though *passé* ballet troupe. The result was—bare walls, empty benches, and ruinous losses, terminating in the entire conflagration of the building and its contents, without a cent of insurance

to the proprietor. During these accumulated disasters, Mr. Hamblin's spirit never quailed, but with renewed energy, he set himself to work to repair his broken fortunes. As a manager, few have equaled him in prosperity, for, notwithstanding his repeated heavy losses, it was stated that he left, at his death, a fortune of a hundred thousand dollars. With rare exceptions, Mr. Hamblin catered for the million. His melo-dramas of the "blood and thunder" school proving attractive to the lower orders, he was content to fill his purse from such sources, rather than attempt to elevate the drama and its auditors by the production of plays of literary merit and elevated sentiment. His company, generally, was so notoriously incompetent in the better class of plays, and his own character in connection with female reputation so unfortunate, that his theatre was, for years, in a double sense, known as the Bowery Slaughter-House. His wife, about the year 1834, procured a divorce from him, and by the laws of the State, he was not permitted to marry again until her death. His subsequent connection, however, with Miss Vincent and Miss Medina was well known, and immediately after his first wife's decease, Mrs. Shaw was also announced as Mrs. Hamblin.

Mr. Hamblin labored for many years under an asthmatic complaint, which materially interfered with his professional exertions—the huskiness of his voice, and his difficult and, at times, almost choking respiration, often rendering his speech unintelligible. In the business relations of life, he is represented to have been a strictly honorable man, and the united testimony of all in his employ is conclusive on that head. His benevolence and generosity were also proverbial, and to many a young and untried aspirant he has given a helping hand to fame and fortune. He died of a brain fever, at his residence in Broome Street, January 8th, 1853.

Mrs. Hamblin, formerly Miss Elizabeth Blanchard, made her first appearance in America on the 4th of November, as *Mrs. Haller*. She was a lady of good general ability, and would have proved a valuable stock actress in any theatre,

but her merits did not entitle her to rank as a star. In 1831, she visited Europe, and soon after her return commenced a suit of divorce against her husband, which resulted in her favor. In lieu of her awarded alimony, she accepted the sum of three thousand dollars in one payment, with which she commenced a career of theatrical management at Petersburg, Va., and at the Richmond Hill in this city. Having introduced to the stage Mr. James S. Charles, then a fine-looking young fellow, she finally married him about the year 1836. She was a woman of high spirit, and her domestic griefs were sometimes brought before the public with more temper than judgment. She last appeared here at the Astor Place Opera House, under Niblo's management, in 1848. Her mortal career was terminated by cholera in the city of New Orleans, May 8th, 1849.

During Mr. and Mrs. Hamblin's first American engagement, the former appeared as *Hamlet*, the *Stranger*, *William Tell*, *Virginius*, *Rolla*, *Duke Aranza*, *Romont*, ("Fatal Dowry") and *Petruchio*; and the latter as *Mrs. Haller*, *Annette*, ("Maid and Magpie") *Virginia*, *Nell*, ("Devil to Pay") *Clara*, ("Matrimony") *Cora*, *Lady Contest*, *Juliana*, *Therese*, and *Catharine*.

On the 14th of November, Mr. Edmund Kean presented himself, for the first time in four years, as *King Richard III*. The remembrance of his old slight to the Boston audience was revived against him, and an organized opposition, supposed to have been headed by some excited Bostonians, attended for the purpose of driving him from the stage. On his appearance, he was received with a shower of hisses, intermingled with considerable applause, both of which, on his attempting to speak, were renewed with so much violence, that not a word could be heard. Mr. Simpson came forward, and begged a hearing for Mr. Kean, who then endeavored to proceed with the play, but the hissing and groaning being still kept up, he was obliged to go on in dumb show only. Mrs. Hilson was the *Lady Anne* of the evening, and while holding the sword toward the breast of *Richard*, a dangerous

missile, thrown from the gallery, fell directly at her feet. She dropped the sword, and her husband rushed forward and took her from the stage. Again Mr. Simpson appeared, and after a few appealing words to the audience, led on Mrs. Hilson, who most courageously went on with her part, and the tragedy was completed amidst the utmost din and confusion.

It was said that upward of two thousand persons were present, and that at least three-fourths of them were in favor of Mr. Kean's performing, the pit and first and second tiers of boxes having scarcely a rioter in them.

Mr. Kean, whose proud spirit had been brought low by the neglect and censure of his own countrymen, and who was reduced to desperation at the supposed opposition of his old admirers here, published in the newspapers of the next day an appeal to the public, which he concluded with the following words :

"That I have committed an error, appears too evident from the all-decisive voice of the public ; but surely it is but justice to the delinquent (whatever may be his enormities) to be allowed to make reparation where the offenses were committed. My misunderstandings took place in Boston. To Boston I shall assuredly go to apologize for my indiscretions. I visit this country now under different feelings and auspices than on a former occasion. Then I was an ambitious man, and the proud representative of Shakspeare's heroes. The spark of ambition is extinct ; and I merely ask a shelter in which to close my professional and mortal career. I give the weapon into the hands of my enemies ; if they are brave, they will not turn it against the defenseless.

" EDMUND KEAN.

" Washington Hall, Nov. 15th, 1825."

On his next appearance as *Othello*, but little opposition was manifested, and the remainder of his engagement was but a repetition of his earlier American triumphs. He afterward went to Boston, where, however, he was literally pelted from the stage, and never after permitted to appear there. Mr. W. W. Clapp, in his "Record of the Boston Stage," remarks that "Time has softened the asperities even of Kean's most inveterate enemies, and though he was guilty of unpardonable insolence toward the public, the retaliation he met with was unbecoming an enlightened community."

On the 15th of November, Mrs. Sharpe, formerly Miss Leesugg, (a sister of Mrs. Hackett) made her first appearance in America as *Lady Teazle*, and *Rosina*, in the operetta of that name. She met with a decided success, though during the remainder of the season her performances were confined to a more subordinate range of parts. Mrs. Sharpe belonged to the highest class of useful actresses, and as such her merit was fully acknowledged by the public, until she attempted to limit her efforts to an occasional star engagement, when, perhaps, she met with less encouragement than her talents really deserved. She was a tall, fine-looking, dark-eyed, expressive-featured woman, and though somewhat awkward in her movements, maintained a dignity of carriage and a charm of manner that always proved attractive. Her talents were of the most diverse character, and obtained for her a repute in every department of the drama. In opera she was capable of assuming the part of *prima donna*, though the *donna seconda* was her more appropriate sphere, and therein she frequently divided the applause with Mrs. Austin, Mrs. Wood and other eminent vocalists. In comedy "she could scold, lie and flirt like a waiting-maid, and look, speak and act like a lady—could be boisterous in the kitchen and stately in the hall—and could jilt a footman or reject a knight with equal skill and dexterity." Still, in the finish of high comedy, Mrs. Sharpe lacked some essentials. In tragedy was found her true excellence—not in the gentle, pathetic and subdued, but in the more violent emotions of the heart; Rage, Anger, Hatred, Horror and Despair have seldom been portrayed with such forcible truthfulness. Her *Elvira*, in "Pizarro," has never been surpassed upon our boards, and her *Lady Constance* and *Lady Macbeth* rarely equaled. We have never seen, and never expect to see, her *Emilia*, in "Othello," at all approached in excellence by any other actress. She threw her whole soul into the part, and with her flashing eyes, and scorning look, and bitter denunciation, might fearlessly challenge a comparison with the finest *Othello* that ever trod the boards. In such char-

acters also as *Helen McGregor*, she was pre-eminently great.

In 1836, Mrs. Sharpe visited Europe and appeared with success at Drury Lane, as *Constance* and *Lady Macbeth*. She returned to America, and made her last appearance on the New York Stage with Wallack's National Company, then playing at Niblo's Garden, as *Lady Macbeth*, to Charles Kean's *Macbeth*, November 8th, 1839. In private life she was long known as Mrs. Capt. Brevoort. Her death occurred in New York, of cancer, in 1863.

On the 24th of November, Mr. Kirby, a noted English pantomimist, made his first appearance as *Scaramouch*, in "Don Juan." A year after, he committed suicide by drowning, near Philadelphia.

The first attempt to introduce the regular Italian opera was this season made by Signor Garcia, a well-known European *tenor*, who engaged the Theatre for two nights in the week, and with the prices of admission raised to two dollars for the boxes, and one dollar for the pit, succeeded in attracting remunerative houses until the end of the season. Mr. De Luce was continued as leader of the orchestra, which included seven violins, two tenors, two bases, three violoncellos, two flutes, two clarionets, two horns, two trumpets, one bassoon and one kettle-drum.¹ A piano-forte was also added, under the dominion of Mr. Etienne. November 29th was the date of the company's *début* in America—the opera was Rossini's "*Barbiere di Seviglia*;" the cast as follows:

Conte Almaviva . . .	Figaro
Dottore Bartolo . . .	Rosina
Basilio	Berta
Florello	
Sig. GARCIA.	Sig. GARCIA, Jr.
ROBICH.	Signorina GARCIA.
ANGRISANI.	Signora GARCIA.
CARVELLI.	

The house was thronged in every part, the receipts amounting to \$2,980. An assemblage of ladies so fashionable, so numerous, and so elegantly dressed, had probably never been witnessed in an American theatre. From

¹ The musicians were De Luce, W. Taylor, Milon, Hill, Dumahault, Holloway, Jr., Moriere, Holloway, Nicolai, Greer, Davis, Boccock, Moran, Gentil, Blondeau, P. Taylor, Mertine, Beck, Eberle, Sr., Eberle, Jr., Metz, Peterson, Hornung and Carroll, in the order above mentioned.

a newspaper of the next day, we copy the following remarks:

"We were last night surprised, delighted, enchanted; and such were the feelings of all who witnessed the performance. The repeated plaudits with which the theatre rung were unequivocal, unaffected bursts of rapture. The Signorina seems to us a being of a new creation; a cunning pattern of excellent nature, equally surprising by the melody of her voice and by the propriety and grace of her acting. The best compliment that can be paid to the merit of the company was the unbroken attention that was yielded throughout the entire performance, except that every now and then it was interrupted by judiciously bestowed marks of applause, which were simultaneously given from all parts of the house. In one respect, the exhibition excelled all that we have ever witnessed in any of our theatres—the whole troupe were almost equally excellent, nor was there one whose exertions to fill the part allotted to him did not essentially contribute to the success of the piece. * * * *

"Signor Garcia indulges in a florid style of singing, but with his fine voice, fine taste, admirable ear, and brilliancy of execution, we could not be otherwise than delighted. We cannot avoid expressing our wonder and delight at the powerful, low and mellow tones of Signor Angrisani's base voice, or rather of his 'most miraculous organ,' of which we never before heard the equal.

"Signorina Garcia's voice is what is denominated in the Italian a fine *contra-alto*, and her science and skill in its management are such as to enable her to run over every tone and semi-tone of three octaves with an ease and grace that cost apparently no effort. She does not adopt the florid style of her father, but one which is less assuming, and perhaps more proper in a lady, and hardly less effective. Her person is about the middle height, slightly *embonpoint*—her eyes dark, arch and expressive, and a playful smile is almost constantly the companion of her lips. She was the magnet who attracted all eyes and won all hearts."

Manuel Garcia, the director, was a native of Seville, Spain, born in 1782. He had sung with the greatest applause in all the principal cities of Europe, and composed much music for the church and theatre. After his visit to America, he reappeared in Paris, but finding a failure in his once magnificent voice, he retired from the stage, and died, we believe, at Brussels, in 1836.

Rosich was the *buffo* of the company, and he has rarely been surpassed by any successor in his line. He was for several years a resident of New York and a great favorite as a concert-singer.

Signorina Maria Felicite Garcia, who afterward, as Madame Malibran, filled all Europe with her fame, was of course the star of the troupe. She was born in the year 1808, and, under the tutelage of Velutti, at the age of fifteen made her first appearance at the Italian Opera House, London, in the *Crociato*, and, in the character of a graceful stripling, won the warmest admiration of the audience, as she poured out her delicious *contra-alto* notes in the favorite song, "Il Giovenetto Cavalier." These, added to her youth, her charming form, and those beautifully expressive eyes, which no one could ever forget who once saw them, at once stamped her a promising member of the *corps dramatique*. But the public had as yet no notion of her value, and so little did her father, Garcia, think what a star she would become in the musical firmament, that she was on the point of marrying a performer of no name in the orchestra.

She came to America, and in the height of her brilliant career here, on the 23d of March, 1826, contracted a marriage with Eugene Malibran, an aged and wealthy French merchant of this city, expecting to retire from the stage. The match was said to have been compulsory, and entirely at variance with her own feelings, filial duty alone prompting her to the sacrifice. Brilliant, however, as, in a pecuniary view, it appeared in prospect, it proved worthless; misfortunes overtook her husband, and in a short time he was a bankrupt and her profession was resumed for her support.

At the old Gracè Church, on Sundays, where she also sung she attracted more auditors, probably, than its venerated and eloquent pastor.

After repeated triumphs on the Park Stage, she was engaged by Mr. Gilfert to appear in English opera at the Bowery, and first appeared there January 15th, 1827, as *Count Belino*. She also sung the music of *Rosetta*, in "Love in a Village," and *Zerlina*, in "Don Giovanni." For her benefit and final appearance on the American Stage, October 28th, 1827, she appeared there as the *Princess of Navarre*, in Boildieu's "John of Paris," and in a selection of her most brilliant cavatinas. She sailed for Europe in November, and soon after appeared in Paris with the most brilliant success. Her second *début* in London, at the King's Theatre, was an unparalleled triumph, and from that period she remained the undisputed queen of song.

Soon after her return to Europe, she procured a divorce from Mons. Malibran, and bestowed her hand on the object of her choice, the celebrated violinist, De Beriot.

On the 17th of September, 1836, she was taken ill at Manchester. Her disease was a nervous fever, accompanied with perpetual delirium, and the symptoms of the case were at once deemed unfavorable. She expired on the 23d of September, 1836, in the 28th year of her age, and in the very zenith of her reputation, ere a single cloud had dimmed her vocal powers or changed the marvelous beauty of her face or person. Intense excitement throughout England and the continent succeeded the tidings of the sad event, and a storm of indignation was showered on her unfortunate homœopathic physician, who had failed to save her life; but from several professional statements afterward made, her case was probably one in which medical efforts of any nature would have proved fruitless.

Malibran was, in her day, the most varied and most successful songstress in Europe, and has probably been eclipsed by no predecessor or successor. She was competent to appear, and could play and sing, on the Spanish, French, Ger-

man, Italian and English Stages. Her lovely form, her passionate attitudes, her commanding gestures, the expressive play of her features, her noble brow, her tread on the stage, as of a goddess on Olympus, her soul-lighted eyes, and, above all, her inconceivable singing, impressed an ineffaceable picture on every mind. Her generosity was unbounded, and by far the largest portion of her immense earnings was lavished on her relatives and various objects of her charity.

To return to our Record:

Mr. Kean took his benefit on the 2d of December, and notwithstanding the late ebullition of feeling, was honored with a crowded and approving house. A newspaper of the day remarked that "Kean stands alone, secure and towering in the consciousness and beauty of transcendent genius. As a tragedian, there is no living man fit to be compared with him." He appeared on the occasion as *King Lear*. As an afterpiece, a new farce, called "Uncle Gabriel," was produced, with the following cast:

Uncle Gabriel	Mr. FOOT.	Scrip	Mr. KENT.
Tom Tacit	" PLACIDE.	Mrs. Tacit	Miss E. PLACIDE.
Lieut. Sutton	" RICHINGS.	Eliza	Mrs. DE LUKE.
Ready	" HILSON.		

Massinger's fine play of the "Fatal Dowry" was brought out by Mr. Hamblin, on the night of his benefit, Dec. 12th, for the first time, we believe, on the American Stage. It was thus cast:

Bomont	Mr. HAMBLIN.	Old Noval	Mr. FOOT.
Rochfort	" WOODHULL.	Young Noval	" STANLEY.
Charalots	" LEE.	Beaumelle	Mrs. SHARPE.
Beaumont	" RICHINGS.	Bellapert	" WHEATLEY.

Mrs. Smith, late Miss Parr, also appeared in a *pas seul*.

A play by Woodworth, called the "Widow's Son," was first played on the 15th, with the annexed cast:

Major Lee	Mr. KENT.	Farmer Clover . . .	Mr. FOOT.
Major Melville . . .	" JERVIS.	Dr. Trueman	" WOODHULL.
Capt. Carnes	" STANLEY.	Dr. Stramonium . .	" BARNES.
Capt. Derby	" CLARKE.	Louisa	Miss E. PLACIDE.
Capt. Middleton . . .	" RICHINGS.	Margaret	Mrs. BATTERSBY.
Sergt. Champe	" SIMPSON.	Lucy	" DE LUKE.

The author had his benefit on the 23d.

On the 17th, a new Italian opera, called "L'Amante As-

tuto," the words by Garcia and Rosich, music by Garcia, was produced, with the following cast:

Raimond	Sig. GARCIA.	Rosalie	Signorina GARCIA.
Anacleto	" ROSICH.	Chiara	Signora GARCIA.
Carlotto	" GARCIA, Jr.		

It did not prove as successful as "*Il Barbiere*."

On the 21st, Mr. Barnes announced for his benefit the old comedy of "*Love for Love*," with Foot as *Sir Sampson*, Hilson as *Ben*, Barnes as *Foresight*, and Mrs. Hilson as *Miss Prue*.

He also brought out a new farce called the "*Rival Valets*," thus cast:

Perkins	Mr. KENT.	Anthony	Mr. BARNES.
Capt. Welford	" STANLEY.	Sophia	Mrs. SHARPE.
Frank	" HILSON.	Dorothy	" WHEATLEY.

For Christmas celebration, on Monday, 26th, the tragedy of "*George Barnwell*" was revived. A ballet, called "*American Tars*," followed, with Parker as *Jack Halyard*, and W. Collingbourne as *Sandie*. The latter was a good dancer, an excellent clown, and a very fair singer. He was afterward well known at the Bowery Theatre, and was also long a favorite at Boston. The celebrated pantomime of the "*Brazilian Ape*," since so very popular with the Ravelas, was also first brought out on this evening, with Kirby as *Jocko*, and Mrs. Smith as *Cora*.

On the 31st, Rossini's superb opera of "*Tancredi et Amenaide*" was first represented in America, with the following cast:

Tancredi	Signorina GARCIA.	Ruggiero	Sig. CREVELLI.
Orbazzano	Sig. ANGRISANI.	Amenaide	Mme. BARBIERE.
Argivio	" GARCIA.		(Her first appearance.)

It was entirely successful, and the exquisite "*Di tanti palpiti*," given by "the Signorina," as she was simply and universally called, excited the audience to the utmost pitch of enthusiasm. She played and sung with such brilliancy and effect, and with such perfect and animated conception of her part, that the able critic of the *Evening Post* at once predicted that, at no distant period, when she should enter the lists before more experienced and severe judges, she would divide the prize with the Catalanis and Pastas of Europe.

Madame Barbeire had somewhat the appearance of a novice, but gave great satisfaction in *Amenaide*, by the purity and simplicity of her style, and although not comparable to the Signorina, was admitted to be a singer of unusual merit.

Monday, Jan. 2d, 1826, was performed the comedy of a "Cure for the Heartache," followed by the revival of Bray's farce of the "Toothache," with Hilson as *Barogo*, and Placide as *Dr. Petilqueue*. A new pantomime, called "Harlequin and the Talking Bird," completed the evening's entertainments, with Parker as *Harlequin*, Collingbourne as *Pantaloon*, Kirby as the *Clown*, and Mrs. Smith as *Columbine*. The latter piece enjoyed a month's uninterrupted run.

Poole's amusing and still highly popular comedy of "Paul Pry" was first played on the 11th. None of the performers engaged in it were pleased with their parts, and all predicted a failure, yet it proved to be the most successful comedy produced in many years, while Hilson, Barnes, and Mrs. Hilson, (especially the former, as the inquisitive hero) made such hits, that, to the day of their deaths, *Paul Pry*, *Col. Hardy*, and *Phoebe* were ranked among their most attractive personations. In the whole range of Comedy, we know of no character that has surpassed in humor or popularity Mr. Hilson's delineation of *Paul Pry*. The original cast stood thus:

Paul Pry	Mr. HILSON.	Grasp	Mr. JERVIS.
Col. Hardy	" BARNES.	Doubledot	" NEXSEN.
Frank Hardy	" STANLEY.	Simon	" BANCKER.
Old Stanley	" WHEATLEY.	Marian	Miss E. PLACIDE.
Harry Stanley	" LEE.	Eliza	Mrs. SHARPE.
Somers	" WOODHULL.	Phoebe	" HILSON.
Witherton	" FOOT.	Mrs. Subtle	" BATTERSBY.

The name of Mrs. Battersby as *Mrs. Subtle* is in the bill before us; but we can only remember Mrs. Wheatley in the part, and, disagreeable as it was, her truth to nature rendered it one of the features of the piece.

Messrs. Cooper and Conway commenced an engagement on the 16th, during which, in addition to a repetition of former parts, they appeared as *Orsino* and *Cesario*, in "Alfonso," and *Hotspur* and *Prince of Wales*. Mr. Conway took his benefit on the 27th, when he appeared as *Romeo*, with Mr. Cooper's

Mercutio, and also personated the character of *Varnish*, in the farce called "Intrigue." On the 30th, Mr. Cooper presented "Julius Cæsar" and the "Liar," for his benefit, when he personated *Marc Antony* and *Young Wilding*, with the aid of Conway as *Brutus* in the tragedy.

Mr. Cooper's attraction was now very sensibly diminished, and on this occasion he had the bad taste to make a speech, in which he cast something like reproaches on his friends for deserting him for the more novel entertainment of the Italian Opera. Poor Cooper! the sun of prosperity that had long shone brightly on him was fast withdrawing its beams, but the golden harvest which he had so profusely gathered had been foolishly wasted, and little now remained for winter's use.

Feb. 6th. Mr. Kean commenced a new engagement as *Richard*, and on the 7th, Rossini's grand opera of "Otello" was first sung in America, with the following cast:

Otello	Sig. GARCIA.	Roderigo	Mme. BARBEIRE.
Doge	" CREVELL.	Emelia	" GARCIA.
Iago	" GARCIA, JR.	Desdemona	Signorina GARCIA.
Elmro	" ANGLISANI.		

This opera was another immense success, and elicited the following remarks from a well-known critic: "We have seen Othello before, but never a Desdemona. Rarely have such elegance, grace, dignity, beauty, passion and pathos been united in a female. The most fastidious critic would say that she was faultless, and a generous one might be permitted to pronounce that she was perfect." It was whispered that the fervency of the Signorina's acting and singing in this opera was attributable to her father's threat at rehearsal, where she had failed to throw sufficient spirit into her character, that if she did not improve in her rendition at night, he would, as *Otello*, not theatrically but really stab her to the heart, that being the mode in which the Italian *Desdemona* is dispatched, instead of being smothered as on the English Stage.

Madame Barbeire appeared to great advantage as *Roderigo*; she sang well, and trod the stage with more ease and freedom than on her first appearance.

Mr. Kean's engagement, during which he appeared as *Ber-*

tram and *Richard II.*, terminated with his benefit on the 24th, when he enacted *Selim*, in "Barbarossa," and also (to display his versatility) *Paul*, in the operetta of "Paul and Virginia."

On the 27th, Mrs. Hackett re-appeared, after an absence of seven years, as the *Countess*, in the "Devil's Bridge," and *Marian Ramsay*, and was received with all the kindness and enthusiasm to which her undoubted abilities and rumored misfortunes entitled her. On the 1st of March she appeared as *Rosetta*, on the 31st as *Floretta*, and on the 6th as *Rosina*, in the "Barber of Seville," her merits as an actress, or vocalist, having in no way deteriorated during her retirement.

On the 1st, her husband, Mr. James H. Hackett, who had lately been unfortunate in a mercantile way, first essayed the profession, of which he is now a distinguished ornament, in the character of *Justice Woodcock*. His nervousness, or stage fright, however, so overcame his faculties that he failed to make a favorable impression on the audience. Another opportunity offered on the occasion of Mrs. Hackett's benefit, March 10th, and he undertook the part of *Sylvester Daggerwood*, wherein he gave some admirable imitations of Matthews, Kean, Hilson and Barnes, and was rewarded with the loudest expressions of approbation.

This fixed his resolution, and he determined on adopting the Stage as a vocation. On the 19th of the following June, he made his third appearance, introducing the Yankee story of "Uncle Ben" with such a perfect imitation of the idiom and accent of that peculiar dialect, that he literally convulsed the house with laughter. He also personated *Morbleau*, in "Mons. Tonson," with great effect, and the character long remained a favorite with him and the public. He appeared several times the next season, and on the 25th of October, 1826, made his first great hit as one of the *Dromios*, his imitation of the voice and personal peculiarities of Mr. Barnes, as his twin brother, being so perfect as to confound the audience with regard to their respective identity, and to elicit the most overwhelming applause. In December, he sailed for England, and on the 6th of April, 1827, at Covent

Garden Theatre, first gave the English public a touch of his Yankee stories and imitations in *Sylvester Daggerwood*, in which, although some merit was allowed, especially in his portraitures of Kean and Macready, he could not be considered as successful. During that visit, he gave the whole character of *Richard III.*, in imitation of Kean, at the Surrey Theatre, with very great applause. He, however, determined on returning to America, where his performance of *Morbleau*, *Dromio*, *Solomon Swap*, (a character he substituted for *Solomon Gundy*, in Colman's comedy of "Who Wants a Guinea?" rechristening the whole as "Jonathan in England") *Rip Van Winkle*, *Nimrod Wildfire*, &c., insured him hosts of friends and admirers. In 1829 and 1830, he was for a while connected with the management of the Old Chatham and Bowery Theatres, but reaped more fame than funds from his enterprise. In the fall of 1832, he again visited England, and appeared both at Drury Lane and Covent Garden, winning general approbation by his performance of the above characters, and also of *Falstaff*, which he had played but once before leaving America. In 1840, 1845, and 1851, he also made very successful English tours.

Mr. Hackett had the management of the Old National Theatre, for a few months in 1837, and was also interested in the Astor Opera House, at the time of the Macready riot there. In the summer of 1854, he brought out Madame Grisi and Signor Mario, and, under his direction, they sung at Castle Garden, at the Academy of Music, and the Metropolitan Theatre.

As an actor, Mr. Hackett first obtained renown by his representation of the Yankee character; but in this line, we think, he was finally excelled by George H. Hill.

In the rank of perfection, however, we place his *Nimrod Wildfire*, the Kentuckian; *Morbleau* and *Mallet*, the Frenchmen; *Rip Van Winkle*, the Dutchman, so full of homely yet deeply touching pathos; and *Falstaff*, the cream of English wit and cowardice. His *Dromio*, also, while he had Barnes to play with, surpassed any similar exhibition of mimicry ever

seen amongst us. His *Sir Pertinax McSycophant*, though certainly a good performance, was not generally admired; and his personations of *Lear*, *Hamlet*, and *Richard*, which he has occasionally given, although displaying all the acumen of a scholar, and the nicest critical analysis, with great artistic skill, have failed to place him in the list of great tragedians.

Mr. Hackett, many years since, acquired a fortune from his efforts, and, we believe, has had the good luck and good judgment to retain it. It is recorded, to his honor, that the first fruits of his labors were devoted to paying off his debts incurred while in trade. His father was a native of Holland, and, previous to his emigration to America, a Lieutenant in the Life Guards of the Prince of Orange, and his mother was the daughter of the Rev. Abraham Keteltas, of Jamaica, L. I., where was also for many years his own favorite residence. His own birth occurred in this city, on the 15th of March, 1800, and, as previously stated, he married Miss C. Leesugg, of the Theatre in 1819.

Mr. Hackett may be justly called a distinguished ornament of the stage and of society.

John Howard Payne's amusing farce of "Mrs. Smith" was first played here on the 6th of March, with the following cast:

Smith	Mr. HILSON.	Mrs. E. Smith . . .	Mrs. HILSON.
Stanley	" FOOT.	Mrs. S. Smith . . .	" SHARPE.
Wentworth	" SIMPSON.	Peggy	" SMITH.

On the 14th of March, Rossini's opera "Il Turco in Italia" was first introduced to the American Stage, thus cast:

Selim	Sig. ANGRISANI.	Albazar	Signor CREVELLI.
Geronio	" ROSTER.	Florilla	Madame BARBEIRE.
Narcisso	" GARCIA.	Zaida	Signorina GARCIA.
Prodocemo	" GARCIA, Jr.		

April 3d. Miss Kelly commenced an engagement as *Letitia Hardy* and *Cherry*.

April 15th. The Signorina took her farewell benefit, (as the bill announced) appearing as *Rosina*.

Mr. Simpson took his benefit on the 21st, when Mrs. Hilson appeared as *Bertha*, in "Der Freyschutz," and a distinguished couple, Mons. and Mme. Robert, appeared in various feats of

jugglery! A new farce, called the "Post Chaise," was also produced, with the characters thus assigned:

Leonard	Mr. SIMPSON.	Francois	Mr. BARNES.
Florigny	" CLARKE.	John	" PLACIDE.
Deshays	" WOODHULL.		

April 25th. The grand opera of "Semiramide, or La Figlia dell Aria," words by Rosich, music by Garcia, was first sung in America.

Ninus	Sig. ANGRISANI.	Gerinto	Signor CENVELLI.
Memnon	" GARCIA.	Neride	Madame GARCIA.
Timotheo	" ROSICH.	Semiramide	Signorina GARCIA.

The first performance of the still popular farce of "Deaf as a Post," in which Hilson made another great hit, took place on the 26th, with the following distribution of characters: .

Old Walton	Mr. KENT.	Amy	Miss E. PLACIDE.
Capt. Templeton	" SIMPSON.	Sophy	Mrs. SHARPE.
Trietram Sappy	" HILSON.	Mrs. Plumply	" WHEATLEY.
		Sally Maggs	" SMITH.

Mr. Hamblin, having had another engagement, took a benefit on the 5th of May, when he appeared as *Pierre*, in "Venice Preserved," supported by Conway as *Jaffier* and Mrs. Hamblin as *Belvidera*. Mrs. Hamblin also appeared as *Harriet* in "Is He Jealous?" and the performances concluded with the farce of the "Review," cast in the following extraordinary manner: Mr. Conway as *Looney McTwolter*, Mr. Hamblin as *John Lump*, Mr. Barnes as *Caleb Quotem*, and Mr. Hilson as *Deputy Bull*.

Mr. Kean began another engagement on the 8th, as *Richard III.*, on which occasion Mrs. Battersby was announced for the first time as Mrs. Stickney, in the character of *Queen Elizabeth*.

On the 20th, Payne's long popular farce of "'Twas I, or the Truth a Lie," was thus first represented on our stage:

Marcel	Mr. BARNES.	Julienne	Miss E. PLACIDE.
Delorme	" LEE.	Marchioness	Mrs. DE LUKE.
Mayor	" JERVIS.	Georgette	" SHARPE.
Crier	" WHEATLEY.	Madame Mag	" WHEATLEY.

Marcel was one of Barnes' funniest parts, and Mrs. Wheatley as the chattering old maid was extremely effective, but Mrs. Sharpe's sprightly acting and singing in *Georgette Clairville* was, no doubt, the main cause of its very great success.

Mozart's opera of "Don Giovanni" was brought out on the

23d, and, next to the "Barber" and "Tancredi," proved to be the most successful of the season. It was thus rendered:

Giovanni	Sig. GARCIA.	Massetto	Signor ANGRISANI.
Don Pedro	" ANGRISANI.	Anna	Madame BARBIRE.
Octavio	" MILON.	Elvira	" GARCIA.
Leporello	" GARCIA, Jr.	Zerlina	Signorina GARCIA.

Mr. Milon first appeared as a vocalist on this occasion, and proved an acceptable addition to the company.

Mrs. Hilson took her benefit on the 24th, reviving Morton's fine comedy of "Education," with the following superior cast:

Suckling		(for this night only)	Mr. COWELL.
Ct. Villars	Mr. CLARKE.	Broadcast	Mr. HILSON.
Sir Guy Staunich	" PLACIDE.	George	Miss BRUNDAGE.
Templeton	" FOOT.	Ellen	Mrs. HILSON.
Vincent	" SIMPSON.	Rosine	" SHARPE.
Aspie	" STANLEY.	Mrs. Templeton	" STICKNEY.
Damper	" WOODHULL.	Dame Broadcast	" WHEATLEY.

Mr. Kean took his benefit on the 26th, when he appeared as *Cardinal Wolsey*, in "Henry VIII.," ably supported by Foot as the *King*, and Mrs. Barnes (for the first time) as *Queen Katharine*.

Mrs. Hackett was again engaged, and appeared on the 7th of June, as *Diana*, in "Lionel and Clarissa," and *Isadora*, in "Brother and Sister."

On the 8th, a farce, called "Wool Gathering," was first produced as follows:

Wander	Mr. SIMPSON.	Harriet	Mrs. HILSON.
Pickleton	" KENT.	Clarissa	" SHARPE.
Hector Mango	" LEE.	Mrs. Pickleton	" WHEATLEY.
Humphrey	" PLACIDE.		

Mr. Clarke, for his benefit, on the 14th, produced for the first time a tragedy, entitled the "Siege of Damascus," written by J. Hughes, and played at Drury Lane, in 1720, in which Mr. Hosack, afterward the husband of Mrs. Tatnall, and a member of a distinguished New York family, made his *début* on the stage. We do not remember that either play or player was ever again upon the New York boards. The cast stood as follows:

Phocyas	Mr. HOSACK.	Daran	Mr. LEE.
Eumenes	" FOOT.	Caled	" WOODHULL.
Abudah	" CLARKE.	Eudocia	Mrs. HILSON.

On the 15th, Mr. Mumford made his first appearance on the stage, as *Reuben Glenroy*, and took a benefit on the 29th, in the character of *Bertram*.

On the 19th, Mrs. Hackett took her benefit in the characters of *Priscilla Tomboy*, *Young Wilding* and *Mme. Bellegarde*, her husband appearing as *Morbleau*, and in his Yankee stories of "Uncle Ben," &c.

Mr. Woodhull's benefit occurred on the 23d, and is memorable for introducing Mr. Edwin Forrest to the New York Stage in the character of *Othello*.

Mr. Forrest was born in Philadelphia, March 9th, 1806. Wringing a reluctant leave from his family, he made his first appearance on the stage, at the Walnut Street Theatre, on the 27th of November, 1820, in the character of *Douglas*, and acquitted himself so well that the performance was soon after repeated. His next character was *Frederick*, in "Lovers' Vows," and for his benefit he personated *Octavian*, in the "Mountaineers." Great merit was acknowledged in his performances, for one so young, but he excited no enthusiasm, and was advised to take a course of practice in the country theatres. Although a boy in years, he already had the appearance of a well-grown young man, and being engaged by Jones and Collins for a Western circuit, at length reached New Orleans, where he first appeared as *Jaffier*, February 4th, 1823, with considerable success. He was afterward connected with the Albany Theatre, and thence he returned to his native city, where he made his second *début*, on the 16th of May, 1826, as *Jaffier*, for the benefit of Mr. C. S. Porter, and on the 19th acted *Rolla*, receiving in both characters enthusiastic applause. His performance of *Othello*, at the Park, displayed considerable originality, great forcibleness, and some real merit, and so much awakened the interest of the public, that he was immediately secured by Mr. Gilfert for the new Bowery Theatre, where he first appeared on the 6th of November, 1826, in the same character. He there personated successively and successfully *Damon*, *Jaffier*, *Carwin*, (in "Therese") the *Indian Chief*, ("She Would be a Soldier") *William Tell*, *Marc Antony*, &c., and in a short time succeeded in establishing a name and fame superior to any other American actor. The younger members of the community were delighted with him, and the newspapers daily poured forth his praises. From an excellent article on his acting, published in March, 1828, we make the following extracts:

"Hating heartily, as we do, the meanness of canting criti-

cism, we are not always disposed to measure every thing we see and hear and feel by the standard of cold, set rules; but rather believe that the naturally energetic man possesses the prerogative of breaking from the trammels of common regulations, and of creating new laws for others to obey—new models for others to copy. Mr. Forrest's playing surprises and delights us. * * * * * Disinterested readers, or those who have not witnessed his successful representations, may censure us for enthusiasm; but when we see one so young, without the aid of long study and labored observation, mating with the highest players of the age, substituting the impulses of taste and the inspiration of true feeling for the improvements of experience and the maneuvers of art, we confess ourselves ready to extend the hand of welcome for his encouragement. His readings are judicious, and the evident result of a fine sense of the beautiful and natural; and he exhibits, at different periods, a majesty and grace which, with other qualifications, place the wreath of fame immediately within his grasp. * * *

"But in saying that Mr. Forrest has already arrived at excellence, we do not say that he is at the 'Zenith of Glory.' Nature has done much for him, but nature cannot do all. He has climbed above the multitude—but there are heights yet above him, on which his eye should be fixed. The histrionic field is not a narrow one. There are delicate touches to fall upon the chords of feeling, by which the sensitive soul may be awakened to deep emotions, and the mind marked by impressions not to be effaced by time. In the variety of human passions, much is to be observed and imitated, and Mr. Forrest will excuse the liberty we take in urging him to unwearied perseverance."

Could Mr. Forrest have acquired these delicate touches, and been enabled to awaken in his audiences a single emotion of tenderness, love or pity, he would, probably, now stand the first of living tragedians.

After Gilfert's death, Mr. Forrest transferred himself to the Park, where for several years he was a most popular and

profitable star. He here brought out, with immense success, John A. Stone's tragedy of "Metamora," for which he paid the author \$500, and Dr. Bird's tragedy of the "Gladiator," both of which were written expressly for him. In the summer of 1834, he was honored by a public dinner, tendered him by some of our most distinguished citizens, and the presentation of a massive gold medal, designed by Ingham, and engraved by C. C. Durand. On the obverse was his bust, with the inscription, "*Histrioni optimo Eduino Forrest, viro præstanti,*" and on the reverse a Grecian female figure, holding a dagger and a wreath, with a bowl, a mask, and other emblems of tragedy at her feet, and the legend, "*Great in mouths of wisest censure.*" Mr. Forrest soon after sailed for Havre, and after a tour of many months, through France, Italy, Germany, &c., arrived in England, and first appeared on the London Stage, at Drury Lane, October 17th, 1836, in the character of *Spartacus*, in the "Gladiator." He was well received, and continued to attract large audiences by his novel, energetic and spirited style of playing. Indeed, he became quite a lion in London. The Garrick Club gave him a dinner, at which Sergeant Talfourd, the author of "Ion," presided. Mr. Macready welcomed and applauded him in the warmest manner. From Charles Kemble and Stephen Price, he received three swords, once severally the property of John Kemble, Kean and Talma. An original portrait, in oil, of Garrick, was also presented to him, and his own in the character of Macbeth, in the dagger-scene, was exhibited at the Somerset House. He here fell in love with his future wife, the daughter of John Sinclair, the vocalist, to whom he was united in marriage on the 23d of June, 1837. Returning to America the same season, he was received with open arms by his old admirers, and in December of that year, at Philadelphia, was again complimented with a public dinner, at which the Hon. Joseph R. Ingersoll presided. In 1845, Mr. Forrest again visited England, and while playing *Macbeth*, at the Princess's Theatre, London, received a few hisses, which were charged upon Mr. Macready as the instigator. Some time

after, Mr. Macready, while playing *Hamlet*, at Edinburgh, was openly hissed by Mr. Forrest, who published a justification of himself for so doing in the *London Times*. On Mr. Macready's visit here, in 1848-9, several articles, by Mr. Forrest, commenting severely on him and his performances, were published, and to them, probably, may be attributed that excited state of feeling which resulted in the horrid riot at the Astor Place Opera House, on the occasion of Mr. Macready's appearance there, as *Macbeth*, May 10th, 1849. Mr. Forrest's supposed connection with the origin of the riot caused him the loss of many of his best and earliest friends. Then came the counter suits of divorce between him and his wife, in which the means taken to procure criminating evidence against Mrs. Forrest were such as to meet the disapprobation of a large portion of the community. The case occupied the court about six weeks, and resulted in the lady's favor, in January, 1852. Immediately after the verdict was rendered, Mr. Forrest was engaged at the Broadway Theatre, and opened on the 9th of January to an overflowing house, as *Damon*, concluding his engagement on the 30th of April, in the same character—having played sixty-nine consecutive nights—a success at that time unparalleled in America by any other tragedian.

As an actor, Mr. Forrest has the advantage of a powerful voice, a noble head, good features, dark and searching eyes, and a person which, though tolerably well proportioned, is too robust to be elegant. His portraitures, generally, are bold, forcible, and striking, but lack refinement, grace, and delicacy of finish. His *Hamlet* seems like some philosophic Hercules, rather than the sad, unhappy youth of Denmark. In *Damon*, he is not equal to Cooper in his best days; in *Rolla*, he is inferior to Wallack; in *William Tell* and *Virginus*, he cannot approach Macready; yet these, with the multitude, are among his best parts, and the two former, particularly, admit of that peculiar display of physical power for which he is so celebrated, and which is so taking with the pit and galleries. In *Metamora*, however, he is perfection; so in the *Gladiator*, *Jack*

Cade, and *Carwin*, while parts of his *Othello*, *Macbeth*, and *Lear* thrill to the very soul, and make one stand aghast with horror.

Mr. Forrest's mannerisms, once attributed to the impulsiveness of youth and the crudeness of early genius, have not only clung to him with unwavering tenacity, but have strengthened with his years, and now render him less agreeable as an actor than when he first stood before the world in the ingenuousness of early manhood.

Differ, however, as critics may about his merits, his popularity, after a career of forty years, continues almost unbounded, and in this respect he eclipses every other tragedian known to our stage, and we believe has rarely, if ever, been equaled in Great Britain. Mr. Forrest's name is still the sure precursor of a crowded house, and his friends always hail his appearance with enthusiasm.

Rossini's opera of "*Cinderella*" was the next Italian novelty, and was first produced on the 27th June, in the following manner :

Prince Ramiro	Sig. MILON.	Cenerentola	Signorina GARCIA.
Don Magnifico	" ROSICH.	Clorinda	Madame BARBEIRE.
Alldoro	" ANGRISANI.	Tiabe	" GARCIA.
Dandini	" GARCIA, Jr.		

On the 30th, Mr. Richings took his benefit, when the Garcia Family assisted him in a musical Olio; and Mr. E. Metz made his first appearance, as *Fiorello*, in the "*Marriage of Figaro*," and *Paul*, in "*Paul and Virginia*."

Mr. Hackett took his first benefit on the 6th of July, when he appeared, for the first time, in the character of *Tony Lumpkin*, in "*She Stoops to Conquer*." He also repeated his successful imitations in *Sylvester Daggerwood*, as well as *Mons. Morbleau*, with much applause. The regular dramatic season terminated on the 7th of July, but the Italian troupe continued playing through the month, on the 26th of which Zingarelli's opera of "*Romeo e Giulietta*" was brought out, with Madame Malibran Garcia as *Romeo*, Garcia as *Everardo Capello*, Angrisani as *Gilberto*, Madame Barbeire as *Giulietta*, and Madame Garcia as *Mathilde*.

The company terminated its engagement on the 11th of August, with the performance of the "Barber of Seville."

On reviewing this season, it may justly be regarded as one of the most remarkable epochs in the history of the New York Stage. It witnessed the first attempt to establish the Italian Opera, with a fully organized company, and gave the first of her triumphs to the afterward world-renowned Malibran.

It saw the first scintillations of talent in the most popular and distinguished, if not the best of American actors, Forrest; and the dawning of that rich and quiet humor, since so bounteously displayed by our own comedian, Hackett.

Hamblin, whose theatrical management bore so long a sway over the democratic portion of the play-going community, first broke upon the Western world during this period, and Kean, the greatest of tragedians, irradiated it with some of the most masterly exhibitions of his genius. It saw Conway in the height of his excellence, and witnessed the turning-point in the afterward downward career of the elegant and once all-admired Cooper. The star of Mrs. Barnes now stood at its zenith, and her claims as a fitting representative of the Tragic Muse were universally acknowledged, while her sister Thalia was generally admitted to be as well personified by the irresistible Miss Kelly. This season exhibited a combination of comic ability, in the persons of Hilson, Barnes and Placide, such as never before existed on the New York Stage, and forced a full acknowledgment of the once neglected claims of Mrs. Wheatley, who was now hailed as the first of comic actresses in the line of old women, a position she retained unquestioned until her retirement; and it placed the bridal wreath upon the brow of the most lovely and amiable of her sex, and gave the long-applauded name of Hilson to one whose virtues and talents will ever be remembered with pride by all who feel an interest in the metropolitan stage.



CHAPTER XXXII.

Chatham Theatre—Lafayette Theatre—Mount Pitt Circus—Broadway Circus,
1825-6-7.

CHATHAM Garden Theatre was re-opened by Mr. Barriere, on the 9th of May, 1825, with Mr. Burroughs as stage-manager. The opening play of "Pizarro" introduced to the New York public Mr. James M. Scott, from the New Orleans Theatre, in the character of *Rolla*. This gentleman was born in Philadelphia, and, as early as 1820, was a leading actor at Cincinnati. He was a fine serious performer, particularly in the heavier walks of tragedy, and acquired a reputation in nautical characters unequalled on the American Stage. He played in this city for several years, after which he was one of the managers of the Cincinnati Theatre, and also of the theatre at Vicksburg, Miss. He returned to New York in 1841, and was connected with the New Chatham and Bowery Theatres. In his latter years, he became very stout and heavy in person. He died in this city, March 1st, 1849, aged somewhat over fifty years.

Mr. Herbert, from London and Philadelphia, was brought out the next evening as *Governor Heartall*, and proved a valuable substitute for Mr. Kilner, in the line of comic old men. He had first appeared on the American Stage at Philadelphia, in 1817, and is said to have died at Boston in 1835. His son, Mr. John Herbert, made his first appearance on the 12th, as *Malcour*, in "Maid and Magpie." Born in London in 1803, he made his *début* at Harrisburg, as *Timothy Quaint*, in 1821. Retiring and unambitious in his department, there was a

certain dry and quiet humor about him that rendered him a valuable actor in a small comic part, and he was long a favorite at the National Theatre, Chatham Street, and at the Bowery, to which establishments he was principally attached for more than twenty years. He married Miss Ellen Kent, daughter of the comedian and vocalist of the Park, and died in New York, June 5th, 1864.

Mr. and Mrs. E. H. Conway, dancers, from the Surrey Theatre, appeared here on the 11th, in a *Pas de Deux*, with considerable applause. The gentleman was afterward ballet-master at the Park Theatre, and for many years a teacher of dancing in this city. He has now entirely retired from the profession, and is the proprietor of a fancy hardware and house-furnishing establishment.

Mr. Dinneford, formerly of the Circus company, made his first appearance here, on the 13th, as *Doricourt*.

Mr. Burroughs appeared, for the first time, on the Chatham Stage, May 17th, as *Young Mirabel* and *Caleb Quotem*. The same evening Mr. Kenny made his *début* there, as *John Lump*; and *Looney McTwolter* was capitally acted by Mr. Anderson. The latter gentleman soon after appeared as *Terry O'Rourke*, *Teague*, *Larry* and other Irish characters, with great applause.

The "Young Hussar," a pleasing operetta by Dimond, was first played in New York on the 19th, with the following cast:

Florian	Mr. BURROUGHS.	Madame Larole . . .	Mrs. WALSTEIN.
Larole	" HERBERT.	Caroline	" WARING.
Boncœur	" BLAKE.	Ninetta	" FISHER.
Bertrand	" FISHER.		

On the 28th, Miss Oceana Fisher appeared, with great approbation, as *Tom Thumb*.

Mr. Frederick Brown commenced an engagement on the 30th of May, as *Hamlet*. On the occasion of his benefit, June 10th, he first presented his wife to the New York public, as *Paul*, in the "Wandering Boys." Mrs. F. Brown had been Miss S. De Camp, (a younger sister of Mrs. C. Kemble) and had enjoyed popularity on the British Stage. She had previously appeared at Boston, was still an actress of merit, and afterward became a favorite as the representative of old women, in the

Southern theatres. She died at Mobile, in 1841. Dibdin's serio-comic drama, the "Ruffian Boy," was produced with success, on the 6th of June, for the benefit of Mr. Burroughs. Mr. Jervis, from the Park, appeared on this occasion, but his character was afterward transferred to Mr. Durang. The original cast stood thus:

Giraldi Duval	Mr. BURROUGHS.	Tietwig	Mr. J. HERBERT.
Waldemar	" JERVIS.	Bertram	" FISHER.
Wolfe	" STEVENSON.	Ethelinde	Mrs. HUGHES.
Bruno	" WALSTEIN.	Catharine	" FISHER.
Guiseppo	" SOMERVILLE.	Edith	" STEVENSON.
Solomon	" ROBERTS.	Mme. Steinheim . .	" ALLEN.

Mr. Burroughs soon after left the establishment.

"Cherry Bounce" was first played here on the 14th, thus cast:

Oldrentz	Mr. ROBERTS.	Spinage	Mr. J. HERBERT.
Gregory	" A. SIMPSON.	Mrs. Homespun . .	Mrs. WALSTEIN.
Gammou	" WRAY.		

June 17th. Miss Aspinall—a pupil of Vestris—made her first appearance in New York in a grand *Pas Seul*. She became the wife of Mr. Moreland, by whose name she was long a favorite.

Mr. H. Wallack made his first appearance on the 20th, as *Frederick*, in the "Poor Gentleman."

Mr. Howard, formerly of the Park, made his first appearance in six years, as *Henry Bertram*, considerably improved in acting and singing.

Mrs. Burke, now a widow, was next engaged, and made her re-appearance as *Countess Rosalvina*, on the evening of July 11th.

Mr. Garner, formerly of the Park, appeared on the 15th, as *Count Belino*.

Mr. Kilner wound up the season (which terminated on the 22d) by appearing for a few nights in a round of his favorite characters.

The recess continued until the 15th of August, when the entertainments were resumed under the direction of Mr. Henry Wallack as stage-manager.

Mr. Barriere presented, on the opening night, the comedy of the "Honeymoon," with Mr. H. Wallack and Mrs. Waring as *Duke Aranza* and *Juliana*; the beautiful ballet pantomime of "Red Ridinghood," with Mrs. H. Wallack as the

heroine; and "Fortune's Frolic," with Durang as *Robin Roughead*.

Sept. 6th. "Sweethearts and Wives" was played for the first time here, rivaling the Park in the excellence of its representation. Roberts was the *Billy Lackaday*; Herbert, the *Admiral*; Thayer, *Charles Franklin*; Mrs. Waring, *Eugenia*; Mrs. Hughes, *Laura*; and Mrs. Walstein, *Mrs. Bell*.

A new farce, called "Tribulation," was first acted on the 12th, with Herbert as *Dornington*, Thayer as *Sir George Faddle*, Mrs. Entwistle as *Mrs. Dashmore*, and Mrs. H. Wal-lack as *Mrs. Dornington*.

On the 13th, Miss Riddle made her first appearance in New York, as *Emily Worthington*. Though extremely youthful, her merit soon attracted attention, and during this engagement, she appeared with success as *Rosalie Somers*, *Paul*, ("Wandering Boys") *Virginia*; and, for her benefit on the 28th of October, as *Cora* and *Little Pickle*.

After an absence from New York of more than a quarter of a century, during which, as Mrs. W. H. Smith, she had played with distinguished success at Philadelphia and Boston, and ranked with the first favorites of the day, particularly in comedy of every grade, she re-appeared in 1856, at Laura Keene's Theatre, and at Burton's in 1857-8, in the line of middle-aged, fashionable dowagers, country women and Abigails of all degrees, with credit to herself and satisfaction to the public. Miss Riddle was born in Philadelphia, and made her *début* on the Stage in that city at the Walnut Street Theatre, in 1823, as *Charles*, in "Laugh When You Can." She last played in New York at the Winter Garden, 1859-'60. She took her farewell of the Stage at the Howard Atheneum, Boston, February, 1861, and died in that city a few months after, of a lingering and painful illness. Her daughter, Mrs. Sedley Brown, has since become a favorite *comédienne*.

On the 19th, the "Lady of the Lake" was produced with brilliant success. The scenery, dresses and appointments were of such unusual excellence, and the various Scottish marches, dances and vocal music introduced with such effect,

that its performance created a perfect furor throughout the community. Its cast was also of extraordinary merit, and the acting of Scott and Wallack caused much controversy as to which displayed the greater ability. It stood thus:

Fitz James	Mr. SCOTT.	Malise	Mr. WRAY.
Roderick Dhu	" H. WALLACK.	John of Brent	" PETRIE.
Earl Douglas	" ROBERTSON.	Red Murdock	" DURANG.
Malcolm	" STEVENSON.	Lady Margaret	Mrs. WALSTEIN.
Allan Bain	" HOWARD.	Ellen	" H. WALLACK.
Brian	" WALSTEIN.	Blanche	" WARING.
Bertram	" STEVENSON.		

On the 20th, Mr. Keene commenced an engagement as *Young Meadows*.

The "Lady of the Lake" was performed for the sixteenth time on the 6th of October, and, as an afterpiece on the same evening, was produced, for the first time, a domestic opera written by Samuel Woodworth, with music composed by John Davies—the first play introducing the Yankee character that has retained possession of the stage. It was called the "Forest Rose, or American Farmers," and its cast stood thus:

Miller	Mr. SOMERVILLE.	Walter	Mr. BYERS.
Blandford	" HOWARD.	Lydia	Mrs. H. WALLACK.
Bellamy	" THAYER.	Harriet	" BURKE.
William	" KEENE.	Sally	" LACOMBE.
Jonathan	" A. SIMPSON.	Rose	Miss EBERLE.

Of those engaged in its performance, the author in his preface to the published work, remarks that "Mrs. Burke raised the character of the volatile *Harriet* far above my hopes and anticipations, while the drooping *Lydia*, as portrayed by Mrs. Wallack, excited the sympathy and affection of all. Mrs. Lacombe rendered the frolicsome *Sally* a very efficient personage in the play; and even the black *Rose* received a real beauty and fragrance from the pretty Miss Eberle. The part of *Blandford* is trifling in itself, but was rendered very interesting by the vocal powers of Mr. Howard, for whom the songs were expressly written and composed. Mr. Keene very generously consented to play the jealous *William*, a character far below his talents and just pretensions, but which was thus rendered very attractive. Mr. Thayer, as *Bellamy*, needs no praise—the unanimous voice of a very numerous and respectable audience pronounced it to be an excellent representation. Simpson's *Jonathan* was every way equal to my hopes

and wishes; and the respectable old *Jersey Farmer*, as portrayed by Mr. Somerville, was eminently calculated to elevate the character of our 'lords of the soil.' The music of the piece was of a very pleasing style, and was long popular, but is now mostly omitted in representation. The play itself is superior to nine-tenths of its class, and the character of *Jonathan* was one of the late "Yankee" Hill's most effective personations.

Oct. 10th. Mr. Maywood made his first appearance since his return from Europe, in the characters of *Shylock* and *Donald*, and was received with the welcome due to an old and valued friend. He played during his first engagement, *Reuben Glenroy*, *Count de Croissy*, *Rob Roy*, *Lovell*, *Virginius*, and for his benefit on the 26th, *Gambia*, in the "Slave," and *Carwin*, in "Therese." He was immediately re-engaged, and, in addition to a repetition of former characters, appeared as *Orozembo*, in "Pizarro," *Sir Pertinax McSycophant*, and for his benefit, Nov. 17th, as *King Lear*, and *Abednego* in "Jew and Doctor." On this occasion, Mr. Turnbull, formerly of the Park, made his first appearance in New York for twenty years, as the *Earl of Gloster*. His daughter, a fair and interesting child, also appeared as one of the *Pages*. Without possessing much dramatic merit, her beauty, grace and modesty finally won her many admirers on the Park Stage, where she was known successively as Miss Turnbull, Mrs. C. Pritchard, and Mrs. Lovell. When very young, she married a son of the late tragedian Pritchard, formerly of the Park. He was accidentally killed in 1834, by falling through the hoistway of a store, in which he was employed as clerk. After a long widowhood, she married Mr. H. V. Lovell in the spring of 1843. She was afterward the leading actress of the Albany Theatre, but is now living in retirement, and again a widow.

The Misses Eberle were also very beautiful and attractive young girls in the Chatham company. Fine figures, handsome features, blonde complexions, musical voices, unfailing spirits, and perfect confidence, acquired for both in other cities a high repute as comic actresses and vocalists. Cham-

bermaids and hoydens have rarely been better played than by these sisters, but both were lacking in the dignity and sensibility requisite for tragedy, and in that refinement and polish of manner so essential to genteel comedy. Both were born in Philadelphia, and both made their first appearance on the stage of the Chestnut Street Theatre, in 1824, as *Singing Fairies*, in "Cherry and Fair Star." Miss Sophia Eberle, in 1828, married Mr. Charles Laforest, a noted equestrian, and is last remembered at the National Theatre in this city in 1848. Miss Elizabeth Eberle, the more distinguished of the two, became Mrs. W. Kent, was in New York in 1837, and afterward enjoyed the greatest popularity at Philadelphia and Cincinnati, at which latter city she died of cholera, July 21st, 1850.

Signora Bartolina, an Italian vocalist of merit, first appeared in America at this establishment, on the 21st November. She sung several serious pieces, and a comic canzonette, "Fillidi si tutta Grazia," with great applause. This was the first Italian vocalism heard in the United States, preceding, by a week, the *début* of Garcia's troupe at the Park.

Dec. 16th. Mrs. Greene, a pleasing vocalist, made her first appearance in America. She was in New York for two or three seasons, and was the wife of a musician in the orchestra.

Dimond's melo-drama of the "Æthiop" was produced for the first time here on the 19th, with unexampled magnificence of scenery, dresses and decorations, and, like the "Lady of the Lake," had a long-protracted run: It was thus cast:

Æthiop	Mr. H. WALLACE.	Constantine	Mr. PETRIE.
Almazor	" SCOTT.	Orasmyn	Mrs. H. WALLACE.
Glafer	" DURANG.	Cephania	" HUGHES.
Alexis	" HOWARD.	Immyne	" LACOMBE.
Ben Mousa	" ROBERT.	Grimnigra	" WALSTEIN.
Noureddin	" TURNBULL.	Gumalida	" STEVENSON.
Mustapha	" HERBERT.	Zoe	" WARING.

Mrs. Waring took her benefit on the 7th, when she performed the character of *Madame de Guise*, in a new piece called the "Rochester of France," with the aid of Mr. Burroughs (for that night only) as *Richelieu*.

Mr. Somerville brought out the "Fortunes of Nigel" for his benefit, on the 31st, wherein he supported very happily the

character of *James I.* He was ably supported by Henry Wallack as *Trapbois*, Scott as *Herriot*, Mrs. Hughes as *Lady Hermione*, and Mrs. Waring as *Margaret Ramsay*.

The season terminated on the 18th of February, 1826, and was the last of Mr. Barriere's management, his death occurring on the 21st of the same month.

THE LAFAYETTE AMPHITHEATRE, a building owned by C. W. Sanford, Esq., and situated on the westerly side of Laurens Street, about one hundred feet north of Canal Street, was first opened to the public on the 4th of July, 1825. It was devoted to the usual exercises of the Circus, with the additional performance of equestrian dramas, farces and ballets.

Mr. Burroughs was the acting-manager, Mr. Dinneford, stage-manager, and Mr. Hunter, Director of the Circle.

An opening address, written by Woodworth, was delivered by Mr. Dinneford.

The combined dramatic and equestrian corps included (during the season) the names of Thompson, Lawson, Mestayer, H. Eberle, D. Eberle, Morrison, Stickney, Tatnall, Richer, Madden, A. Herbert, Richards, Harrington, (the clown) the youthful wonders, Laforest, Whitaker and Bacon, Mrs. Tatnall, Mrs. Pelby, Mrs. Monier, Mrs. Godey, Mrs. Ford, Mrs. Edstrom, Miss Pelby, Miss Mestayer, and others.

Miss Ophelia Pelby here first attracted notice in New York, although she had appeared previously at the Broadway Circus. She was born at Baltimore, July 23d, 1813, and first appeared on the stage at Boston, as *Cora's Child*, in 1815. She now came out as *Little Red Ridinghood*, and her grace and beauty rendered the performance very pleasing. In 1830, Miss Pelby was at the Bowery Theatre, enjoying high popularity, and giving evidence of ability which in after years ranked her among the best of American actresses. She was afterward principally attached to the Boston theatres, where, as Mrs. Anderson, she was greatly admired. Her last appearance in New York was at the New Chatham Theatre, in the character of *Jane Shore*, June 29th, 1841. She died, after a long illness, at Roxbury, Mass., January 25th, 1852.

Miss Ann Maria Mestayer first appeared here in a *pas seul*, August 31st, 1825. She was born at Philadelphia, and had first appeared there, as a child, in the Chestnut Street Theatre. As she progressed in years, she developed beauties of face and person rarely equaled, and exhibited talents of a high order. But with every natural requisite for success in all the departments of the drama, she has fallen short of real excellence in any, unless we accord her the merit of superiority in the "Murdered Milkmaid and Hatchet of Horror" line. In genteel comedy, this lady (now Mrs. Charles Thorne) had a marvelous propensity to overact, and in tragedy, generally, was very far away from home. With a voice of a quality to be envied by prima donnas, she neglected instruction, and acquired none of the skill or flexibility of an accomplished vocalist. She appeared to the most advantage as a busy, bustling, intriguing chambermaid, or country hoyden, and perhaps, in these lines, we may say she has not had many superiors. Miss Mestayer was for a time known as Mrs. French. She became Mrs. Thorne in 1831, and ever after enjoyed the highest popularity in the minor theatres of this city, especially at the New Chatham, where, under her husband's management, in 1840-41, &c., she was the mainstay of the establishment, and the heroine of a thousand melo-dramatic monstrosities. Mrs. Emily Jordan is her daughter.

Mr. Harry Eberle, a native of Philadelphia, was a comedian of considerable merit. He had first attempted tragedy in that city, appearing as *Rolla*, in 1823, but soon discovered that comedy was his *forte*, and therein acquired much repute at Philadelphia, Baltimore, &c. He played last in New York at the old National Theatre, 8 40-41, and died in his native city, January 19th, 1842.

Mr. David Eberle also first appeared on the stage of life and its counterpart at Philadelphia, where he was afterward for many years attached to the Walnut Street Theatre. He died there, September 8th, 1864, aged 63 years.

Mr. Charles Eberle was another brother, slightly known in New York. He was one of the victims of the Lexington

steamer's conflagration in Long Island Sound, January, 1840.

These gentlemen were brothers of Mrs. Kent and Mrs. Laforest.

In consequence of the death of Mr. Barriere, late manager of the Chatham Theatre, the lease of that establishment was assigned to Mr. Henry Wallack, who re-opened it on the 20th of March, 1826, with the play of "Pizarro" and the farce of the "Poor Soldier."

The first new piece presented was M. Lewis's version of the "Bravo of Venice," previously dramatized by Mr. Dunlap, under the name of "Abëllino." The present, entitled "Rugantino," was thus cast:

Rugantino	Mr. SCOTT.	Stephano	Mr. ROBERTS.
Contarini	" STEVENSON.	Memno	" A. SIMPSON.
Parozzi	" ROBERTSON.	Rosabella	Mrs. HUGHES.
Falleri	" DUBANG.	Camilla	" WALSTEIN.

April 14th. The musical drama called the "Castle of Andalusia" was first played here, with the following cast, and became very popular:

Alphonso	Mr. HOWARD.	Philip	Mr. STEVENSON.
Don Scipio	" HERBERT.	Juan	" A. PHILLIPS.
Sanguino	" SCOTT.	Victoria	Mrs. LACOMBE.
Pedrillo	" ROBERTS.	Lorenza	Miss RIDDLE.
Spado	" A. SIMPSON.	Catalina	Mrs. H. WALLACK.

May 8th. Mr. Thayer received a hearty welcome, on his first appearance this season, as *Tristram Fickle*.

Mr. Hyatt was also engaged, and made his bow on the 9th, as *Zekiel Homespun* and *Gregory Redtail*.

Mr. Maywood was next announced as a star, in the characters of *Shylock* and *Donald*, on the 10th.

A new comedy, called "Love and Gout," was brought out on the 17th, thus cast:

Sir Simon Gander	Mr. HERBERT.	McDrudge	Mr. ANDERSON.
Old Ardent	" ROBERTS.	Lucy	Mrs. H. WALLACK.
Buzz	" THAYER.	Lady Gander	" ENTWISTLE.
Busty	" A. PHILLIPS.	Miss Darnley	Miss RIDDLE.

May 18th. For the benefit of the widow and children of the late Mr. Barriere, Mr. Maywood represented his favorite character of *Sir Pertinax*, in the "Man of the World." Mrs. Entwistle was the *Lady Rodolpha*, which she personated with all her wonted ease and gayety.

May 23d. Mr. and Mrs. Duff commenced an engagement,

the latter as *Eugenia*, in the "Foundling of the Forest;" the former as *Bertrand* and the *Three Singles*.

May 29th. The operatic spectacle of "Don Giovanni" was brought out, with new scenery, dresses, &c., and proved very attractive, with the following cast:

Giovanni	Mr. H. WALLACK.	Lopez	Mr. CARR.
Don Pedro	" SCOTT.	Elvira	Mrs. ENTWISTLE.
Octavio	" STEVENSON.	Leonora	" LACOMBE.
Leporello	" ROBERTS.	Zerlina	" WARING.
Maasetto	" HOWARD.	Maria	" STEVENSON.
Principal Dancers		Mr. F. DURANG and Mrs. H. WALLACK.	

Mr. Conway made his first appearance in this Theatre, June 5th, as *Beverly*, in the "Gamester," ably supported by Scott as *Stukely*, H. Wallack as *Lewson*, and Mrs. Duff as *Mrs. Beverly*. He was greatly praised by the critics, from one of whom, however, to prove the standing of Mrs. Duff, we copy the following: "Fine as was the acting of Conway, we will venture to say that a greater than Conway was there, for Mrs. Duff was unquestionably the presiding spirit of the hour. The opinion lately expressed by a contemporary, that this lady is superior to any actress on the American or British Stage, we think, has every probability of being correct; and we are more and more inclined to believe in it every time we witness her performance."

Mrs. Duff and Mr. Conway appeared together in "Macbeth," "Venice Preserved," "Romeo and Juliet," "Pizarro," the "Stranger," "Apostate," &c.

On the 15th, a drama by George P. Morris, called "Brier Cliff, or a Tale of the Revolution," was first put upon the stage, and met with very decided success. It had some strongly marked and well-contrasted characters, and, being carefully played, retained a long popularity. It was thus cast:

Onalaska	Mr. SCOTT.	Parson Shepherd	Mr. WALSTEIN.
Lord Howe	" HERBERT.	John McArthur	" ANDERSON.
Maj. Waldron	" DURANG.	Mias Jansen	Mrs. WALSTEIN.
Capt. Musgrave	" THAYER.	Mary Jansen	" WARING.
Alfred Leslie	" DUFF.	Mrs. Shepherd	" LACOMBE.
Eugene Grant	" STEVENSON.	Maud	" STEVENSON.
Doct. Meredith	" ROBERTS.	Crazy Bet	" DUFF.

Mr. Conway took his benefit on the 26th, presenting "Julius Cæsar," with the following fine distribution of the leading parts, viz.: Scott as *Julius Cæsar*, H. Wallack as *Marc Antony*,

Conway as *Brutus*, Duff as *Cassius*, Mrs. Duff as *Portia*, and Mrs. Wallack as *Calphurnia*.

For Miss Riddle's benefit, on the 29th, after the performance of "*Adrian and Orilla*," with the beneficiary as *Orilla*, and Mrs. Duff as *Madame Clermont*, Mr. Ludlow, a well-known Western actor, made his first appearance in New York, as *Young Wilding*, in the "*Liar*."

July 1st. On the occasion of Mr. Scott's benefit, Mr. Bernard made his *début* in New York, as *Frank Poppleton*, in "*Too Late for Dinner*." He was afterward at the Lafayette and Bowery Theatres, and married the beautiful Miss Tilden, heretofore alluded to.

Mrs. Walstein took her benefit on the 14th, when Mr. and Mrs. Barnes made their first and only appearance on the Chatham Stage, as *Sir Peter* and *Lady Teazle*.

A Mr. Field, from Boston, appeared on the 15th, for Mr. Thayer's benefit, as *Young Norval*. We are under the impression that this young man was Joseph M. Field, since deceased, as he played in Boston the following year, notwithstanding his *first appearance on the stage* was announced at the Park Theatre several years later.

The same evening, Mr. Thomas Placide, from the New Orleans Theatre, first appeared in New York, as *Andrew Bang*, in "*Love, Law and Physic*." A year or so after he was engaged at the Park, where he was kept in a very subordinate range of parts until the first representation of "*Cinderella*," in 1830, when he was intrusted with the character of *Pedro*, which he played with such ludicrous effect that he extorted the warmest approbation from the most fastidious. Thereafter he made rapid improvement, and was soon acknowledged to be a very capital low comedian, and as such has played in the principal theatres of the Union. As a chaste and finished actor, however, he bears no comparison with his elder brother, Henry, his style being better adapted to the exaggerations of farce, rather than the more legitimate exhibitions of genuine comedy. He was for several seasons a resident of New Orleans, where he conducted a theatre called Placide's Varieties.

The Chatham season ended on the 17th, with Mr. H. Wallack's benefit. Preparations were immediately made for a thorough renovation of the establishment, and during the recess it was refitted, refurnished and newly painted throughout. Mr. F. Grain and Mr. J. Jefferson were the principal decorative artists, and their taste and skill rendered the house one of the most beautiful in the Union. Mr. Henry Wallack continued as lessee and manager, and the stage department was intrusted to Mr. Booth, whose superior judgment rendered the general getting up of the performances worthy of the highest praise. In fact, nothing ever equaled the system and regularity of the stage during Mr. Booth's three months' connection with its management. In addition to the proprietor and his lady, the company consisted of Messrs. Scott, Blake, Howard, Roberts, Herbert, A. Simpson, Moreland, Durang, Stevenson, Anderson, A. Phillips, Turnbull, T. Placide, Herbert, Jr., Wray, Parker and Darke, with Mesdames Entwistle, Blake, (late Waring) Jones, Lacombe, Greene, Stevenson, Dennis, &c.

The theatre re-opened, to a crowded audience, on the 9th of October, 1826. A poetical address was spoken by Mrs. Blake, and a National Anthem, arranged by Mr. Green, sung by the whole company. The other entertainments were the comedy of "Speed the Plough," with the following cast:

Sir A. Handy . . .	Mr. HERBERT.	Evergreen . . .	Mr. TURNBULL.
Sir P. Blanford . . .	" SCOTT.	Lady Handy . . .	Mrs. LACOMBE.
Bob Handy . . .	" H. WALLACK.	Miss Blanford . . .	" BLAKE.
Ashfield . . .	" ROBERTS.	Dame Ashfield . . .	" JONES.
Henry . . .	" BLAKE.	Susan Ashfield . . .	" H. WALLACK.

and the farce of "Three and the Deuce."

Three Singles . . .	Mr. BLAKE.	Mons. Renard . . .	Mr. T. PLACIDE.
Touchit . . .	" A. PHILLIPS.	Emily . . .	Mrs. H. WALLACK.
McFloggan . . .	" ANDERSON.	Phæbe . . .	" DENNIS.
Frank Woodbin . . .	" A. SIMPSON.	Tadline . . .	" LACOMBE.

On the 16th, Mr. Booth made his first appearance, since his return from Europe, as *Richard III*.

Nov. 2d. Mr. Hamblin made his first appearance in this theatre, as *Hamlet*.

He was soon after combined with Mr. Booth, and played *Othello* to his *Iago*, *Rolla* to his *Orozembo*, *Brutus* to his *Cassius*, &c.

During this month, Mr. Booth several times appeared as *Roderick Dhu*, in the "Lady of the Lake," displaying unapproachable superiority in the character.

Nov. 14th. A French company appeared in the vaudeville of "Michael et Christine." Messrs. Victor, D'Arme, Alexandre and Mlle Beauvallet were in the cast.

Nov. 29th. The charming Miss Twibill (afterward Mrs. Flynn) made her first appearance in the regular drama, as *Rosalie Somers*, being simply announced as a young lady.

Dec. 7th. Mr. George P. Morris had a benefit, when his drama of "Brier Cliff" was performed, with Miss Twibill in the part of *Mary Jansen*, and Maywood as *Onalaska*.

Dec. 13th. The once greatly esteemed Dwyer made his first appearance in five years, as *Goldfinch*, and went through with a round of light comedy parts, taking his benefit on the 27th, in the character of *St. Alme*, in "Deaf and Dumb."

Dec. 14th. "Rob Roy" was given with an excellence probably never equaled on our Stage, Mr. Booth representing the Scottish chieftain; Mr. H. Wallack, *Rashleigh*; Mr. Howard, *Francis*; Mr. Maywood, the *Baillie*; Mr. Scott, *Sir F. Vernon*; Mrs. Blake, *Die Vernon*; Mrs. Entwistle, *Helen McGregor*; and Mrs. Wallack, *Mattie*.

Dec. 28th. Mr. J. J. Adams, who had lately re-appeared at the Park, first played here as *Othello*, and on the 30th appeared as *Rolla* and *Young Wilding* for his benefit.

The Irish farce called "Botheration" was brought out with great success on the 29th, thus cast:

Thady O'Blarney . . .	Mr. ANDERSON.	Lady Apes . . .	Mrs. JONES.
Jack Hopeful . . .	" BLAKE.	Mrs. Varnish . . .	" STEVENSON.
Varnish . . .	" STEVENSON.	Rose . . .	" WALLACK.
Dr. Wisepate . . .	" A. PHILLIPS.		

Jan. 15th, 1827. "Sylla," a tragedy, from the French of Jouy, was played with considerable success, as follows:

Sylla . . .	Mr. BOOTH.	Faustus . . .	Mr. BLAKE.
Roscus . . .	" H. WALLACK.	Valeria . . .	Mrs. BLAKE.
Claudius . . .	" SCOTT.		

On the 17th, the translator had his benefit.

Jan. 22d. Knowles' national play of "Brian Boroihme" was brought out, with every attention to correctness of scenery, costumes and appointments, and was played with so much

merit, that it had a run of over thirty nights. Mr. Anderson made the part of *Terence* entirely his own, and has never since been equalled in it. The entire cast stood as follows:

Brian Borohme . . .	Mr. SCOTT.	Tormagnus . . .	Mr. DURANG.
O'Donohue . . .	" H. WALLACE.	Voltimar . . .	" MATWOOD.
M'Carty More . . .	" STEVENSON.	Udialaus . . .	" COLLINGBOURNE
Roderick . . .	" BLAKE.	Erina . . .	Mrs. BLAKE.
Terence . . .	" ANDERSON.	Emma . . .	" WALLACE.
Chief Bard . . .	" HOWARD.	Elgitha . . .	" ENTWISTLE.

For Mrs. Wallack's benefit, on the 7th of March, the ballet of "*Flora's Birthday*" was produced, with the fair beneficiary and Mr. Parker as the principals. At this time the lady was regarded as the most graceful dancer in the city. On this occasion, we first remember the little Misses Sarah and Jane Parker, whose infantile grace and winning manners afterward rendered them great favorites as dancers on the Park Stage, to which they were attached for several years. One of them married Mr. Greenwood, a merchant on the west side of the town, and the other for a long period assisted her father in his dancing academy.

For Mr. Anderson's benefit on the 16th, O'Keefe's "*London Hermit*" (played a few times at the Park in 1815) was revived, with the following cast:

Tully . . .	Mr. ANDERSON.	John Gram . . .	Mr. F. DURANG.
Old Pranks . . .	HERBERT.	Toby Thatch . . .	" COLLINGBOURNE.
Young Pranks . . .	" H. WALLACE.	Diana . . .	Mrs. LACOMBE.
Peregrine . . .	" STEVENSON.	Mrs. Maggs . . .	" JONES.
Natty Maggs . . .	" T. PLACIDE.	Kitty . . .	" WALLACE.

The "*Battle of Bothwell Brig*" was also brought out, with the following cast, in which Mr. Maywood made a most conspicuous figure:

Major Bellenden . . .	Mr. HERBERT.	Lady Margaret . . .	Mrs. JONES.
Henry Morton . . .	" STEVENSON.	Edith . . .	" LACOMBE.
John Balfour . . .	" SCOTT.	Jeannie . . .	" WALLACE.
Cuddie Headrig . . .	" MATWOOD.	Mause . . .	" STEVENSON.

Mr. Jonathan D. Stevenson, proprietor of the saloons of the Theatre, had a benefit on the 19th. He was afterward a well-known city politician, and attracted considerable attention also during the war with Mexico.

March 21st. Was produced the drama of the "*Pilot*," wherein Mr. Scott made his greatest hit as *Long Tom Coffin*, retaining the name as a *sobriquet* to the day of his death. He was ably sustained by Maywood as *Paul Jones*, Herbert as *Col. Howard*, Alex. Simpson as *Sergt. Drill*, and Mrs. Wallack as *Kate Plowden*. The "*Pilot*" had a protracted run.

In the latter part of April, Mr. and Mrs. Hamblin were engaged, opening as *Felix* and *Violante*, in the "Wonder;" and soon after the public was astounded by the sudden closing of the establishment, in the midst, as was supposed, of unbounded prosperity. Mr. Wallack had previously offered the lease for sale, and it was now rumored that he was bankrupt, and that an execution levied on his property was the immediate cause of breaking up the establishment. This was the last fashionable season at the Chatham Theatre; it passed rapidly through the hands of many succeeding managers, most of whom lost either money or credit in endeavoring to resuscitate its failing fortunes. The immovable stability of the Park, the opening of the new Bowery Theatre, the performances at the Lafayette and Mount Pitt concerns, and the attractive summer concerts at Castle Garden, so divided the patronage of the public, that this once popular place of amusement never regained its former ascendancy. On its present closing, the members of the company betook themselves to the Broadway Circus, which they opened on the 1st of June. After a short season, however, they broke up in debt and confusion.

We turn to the LAFAYETTE THEATRE, as the ex-Amphitheatre in Laurens Street was now called. Mr. Sandford having made other disposition of his equestrian *corps*, confined his efforts here solely to the stage. It was re-opened for the season on the 4th of July, 1826, with the farce of the "Three Hunchbacks," and (for the first time in America) the popular minor drama called the "Dumb Girl of Genoa." The latter was thus cast:

Strapado	Mr. BURROUGHS.	Justin	Mr. FISHER.
Antonio	" THOMPSON.	Moco	" H. EBERLE.
Desperetta	" STICKNEY.	Julietta	Mrs. GODEY.
Count	" DINNEFORD.		

To give a better idea of the capacity of the company, we transcribe the bill for the next evening, July 6th:

She Stoops to Conquer;

Sir C. Marlow	Mr. JONES.	Tony Lumpkin	Mr. HYATT.
Young Marlow	" BLAKE.	Mrs. Hardcastle	Mrs. FISHER.
Hardcastle	" FISHER.	Miss Hardcastle	Miss TILDEN.
Hastings	" BERNARD.	Miss Neville	Mrs. JONES.
Song			Miss SOPHIA EBERLE.
Pat Boul			Mrs. GODEY.

And

The Hunter of the Alps.

Felix	Mr. BLAKE.	Children	Misses FISHER.
Rosalvi	" FISHER.	Helena	Mrs. FISHER.
Jeronymo	" JONES.	Genevieve	" DINNEFORD.
Baptiste	" D. EBBELE.	Ninetta	Miss E. EBBELE.

Miss Tilden had made her *début* at the Chatham, in 1824, and was now an agreeable and lady-like actress.

July 6th. First night of Mrs. Pelby, as *Catharine*, in "Taming of the Shrew," and *Mariette*, in the "Floating Beacon."

July 7th. Mr. Lindsley, formerly of the Park, appeared, after several years' absence, as *Dr. Dablanccœur*, in the "Budget of Blunders."

July 14th. Little Miss Pelby appeared, with great success, as the *Four Mowbrays*, in "Old and Young," its first representation in New York. Mr. Thompson played *Old Wilton*, and Mr. Hyatt, *Peter*.

July 18th. Messrs. Thayer and Roberts, from the Chatham, made their first appearance here, as *Gossamer* and *Bonus*, in "Laugh When You Can."

Mr. and Mrs. Duff were next engaged, and the brilliant and beautiful lady made her first appearance here on the 20th, as *Juliet*. She had the respectable support of Burroughs, as *Romeo*, while the gay *Mercutio* was admirably represented by Thayer.

July 22d. Mr. Duff's first night, as *Lord Hastings*, in "Jane Shore;" and *Tristram Fickle*, in the "Weathercock." Mrs. Duff was, of course, the wretched heroine, and Mrs. Pelby, *Alicia*. During their engagement, which lasted over two months, Mrs. Duff personated the characters of *Florinda*, *Mrs. Haller*, *Eugenia*, ("Foundling of the Forest") *Angela*, *Jeannie Deans*, *Ella Rosenberg*, *Annette*, ("Maid and Magpie") *Madame Clermont*, *Lady Randolph* and *Statira*; and her husband appeared as *Malec*, *Sir Lucius O'Trigger*, *Stranger*, *Count de Valmont*, *Earl Osmond*, *Storm*, the *Three Singles*, *Duke Aranza*, *Prince Altenberg*, *Murtoch Delany*, *Glenalvon* and *Alexander the Great*—an example of meritorious versatility rarely equaled.

July 26th. A Mr. Doyme made his first appearance, as *Terry O'Rourke*.

Aug. 7th. Dibdin's farce of the "Two Gregories," first performed in New York, with the annexed cast:

John Bull	Mr. FISHER.	Mr. Gregory	Mr. DINNEFORD.
Lafrance	" LINDSLEY.	Mrs. Gregory	Mrs. FISHER.
Gregory	" ROBERTS.	Fanchette	Miss TILDEN.

Aug. 21st. The celebrated drama, called the "Avenger, or the Moor of Sicily," was first brought out, with entire new scenery by Grain and Huggins, and very elegant costumes by A. J. Allen, and met with great success, cast in the following manner:

John di Procida	Mr. BUR. OUGHS.	Ubaldo	Mr. TATNALL.
Count Bernaldo	" LINDSLEY.	Maggorino	" HYATT.
Allesandro	" THAYER.	Valentina	Miss TILDEN.
Bernard	" DINNEFORD.	Stella	Mrs. PELBY.
Malcour	" WALSTEIN.	Bella	" DINNEFORD.

Sept. 4th. Mr. Lamb, formerly of the Chatham Garden and Summer Concerts, made his first appearance in four years, as *Harry Blunt*, in the "Turnpike Gate."

Sept. 6th. For Mrs. Pelby's benefit, the "Idiot Witness" was first played, as follows:

Sieur Arnaud	Mr. TROMPSON.	Gilbert	Mr. BURROUGHS.
Robert Arnaud	" BERNARD.	Walter Arlington	Mrs. PELBY.
Paul Tugscull	" ROBERTS.	Dame Tugscull	" WALSTEIN.
Hans Gerthold	" TATNALL.	Janet	" EDSTROM.

Sept. 7th. Mrs. Stone and Miss Riddle made their first appearance on this Stage—the former as *Juliana*, the latter as *Volante* and *Little Pickle*.

Sept. 8th. For Mr. Blake's benefit, in the farce of "Turn Out," he first introduced to the public, as his wife, in the character of *Marian Ramsay*, the lately Mrs. Waring, of the Chatham. On that occasion, he first attempted an elderly character, *Dr. Truckle*, and the whole was rendered very attractive by the aid of Keene, the vocalist, as *Somerville*, Herbert as *Restive*, and Hyatt as *Gregory Redtail*.

Sept. 20th. Was performed the opera of "Love in a Village," with Lamb as *Hawthorn*, Keene as *Young Meadows*, and Mrs. Jefferson, the late favorite Mrs. Burke, (her first appearance here) as *Rosetta*. She also played *Florella*, in "My Grandmother," and was welcomed with the greatest enthusiasm.

Several musical pieces were thenceforward produced, with much satisfaction to the audience.

October 3d. A pretty little drama called the "Troubadours" was very successfully represented as follows:

Lysander	Mr. THAYER.	Labonde	Mr. SOMERVILLE.
Joconde	" BURROUGHS.	Mathilde	Miss TILDEN.
Lucas	" HYATT.	Jeannette	" RIDDLE.

Oct. 6th. Miss Riddle's mother, a very respectable actress, made her first appearance here, as *Ella Rosenberg*, and *Edmond*, the Blind Boy.

Oct. 16th. "Rob Roy" was brought out with great magnificence, and with an increased orchestra, for which Mr. Milon was engaged as leader. Mr. P. K. Moran presided at the piano, and Mr. Willis, the celebrated Kent bugler, from West Point, also lent his aid. On this occasion, Mrs. Sandford (the wife of the manager, and formerly Mrs. Holman) returned to the stage, after an absence of three years, and in the character of *Diana Vernon*, proved a most important attraction. The drama was very powerfully represented, with Burroughs as the hero, Keene as *Francis*, and Mrs. Stone as *Helen McGregor*. Mr. Somerville, as the "Dougal creature," received very emphatic commendation.

Oct. 19th. A new farce, called "Three Deep," was produced, with Thayer as *Tantalus Twist*, Walstein as *Capt. Courton*, Tatnall as *Le Savon*, Mrs. Riddle as the *Widow Ogleman*, and Mrs. Walstein as *Mrs. O'Flounce*.

Oct. 26th. Mr. Alex. Wilson, last from New Orleans, made his first appearance as *Bertram*, and soon after personated *Richard III.*, *Sir Edward Mortimer*, and *Rolla*.

Nov. 2d. A play, called the "Banker of Rouen," was first represented here, as follows:

Du Quesne	Mr. MAYWOOD.	Barbaroux	Mr. THOMPSON.
Rousillon	" WALSTEIN.	Mme. Du Quesne	Mrs. STONE.
Eugene	" DINNEFORD.		

Nov. 21st. The "Old Oak Chest" was first played, for the benefit of Mrs. Fisher, with Burroughs as *Tinico de Lasso*, Thompson as *Rodolph*, Mrs. Fisher as *Adriana*, and Miss Riddle, *Roda*.

The French company from the Chatham appeared on the 23d, and played for a few nights.

Dec. 4th. The equestrian opera of "Lodoiska" was

revived with great splendor, Keene being the *Count Floreski*, Burroughs, *Kera Khan*, and Mrs. Sandford the *Princess Lodiska*. Prudence, however, soon after counseled the closing of the dramatic season, and the establishment was hired to Mons. Villalave, the rope-dancer, who opened it with his troupe on the 18th of December.

Mr. Sandford, not content with the management of one concern, during the summer of 1826 erected a building in Grand Street, opposite its junction with East Broadway, then called Harman Street, which he denominated the MOUNT PITT CIRCUS. It was first opened to the public on the 8th day of November, 1826, with a combined dramatic and equestrian company. Of its performances, we have retained no note.

In the summer of 1826, the BROADWAY CIRCUS, after its desertion by the members of the Chatham Garden Company, was again occupied by Mr. Cowell, with his detachments of Stage and Ring performers. Mr. Young, formerly of the Park, here made his first appearance in eight years, with the support of Cowell, Gale, H. and W. Isherwood, Jones, Moreland, Mrs. Entwistle, Mrs. Moreland, Mrs. Godey, &c.





CHAPTER XXXIII.

Park Theatre, 1826-7.

THE managers of the Park Theatre, aware that they were to encounter an unusual opposition this season, particularly from the projected new establishment in the Bowery, not only secured a strong stock company, and the aid of several new and important stars, but took occasion, during the summer recess, to have the entire building repainted and ornamented, in a very expensive and elegant manner, by the skillful hands of Messrs. Reinagle, Reinagle, Jr., Evers and Serra. A new drop-scene was also executed by Mr. J. H. Wilkins.

The comedy of "Paul Pry" and the farce of "'Twas I" were advertised as the opening pieces on the 28th of August, 1826, but owing to some detention, Mr. Barnes, whose services were required in the performance, and who was absent from the city, did not arrive in season, and consequently "She Stoops to Conquer" and "Sprigs of Laurel" were substituted on the spur of the moment.

The next night, the Garcia Opera Troupe appeared in "Semiramide," and for a month gave two representations weekly, and on these nights the Park company were transferred to the Broadway Circus, where they delighted the residents of the then upper part of the city.

On the 30th, Mr. Cooper appeared as *Damon*. His engagement terminated with his benefit on the 13th of September, when he appeared as *Sir William Dorillon*, in "Wives as They Were."

Aug. 31st. "Der Freyschutz" was revived, with Mrs. Hackett as *Linda*, and Messrs. Denman and Boyle, two newly imported candidates for public favor, as *Herman* and *Wilhelm*. They did not realize the expectations of the audience—the former was a cypher, and the latter, though a clever musician and afterward a great favorite at sacred concerts, was quite below the standard of Keene and Howard.

Sept. 8th. A new and very amusing farce, called the "Scapegoat," was first played in America, as follows:

Old Eustace	Mr. FOOT.	Ignatius Polyglott . . .	Mr. BARNES.
Charles	" LEE.	Harriet	Mrs. SHARPE.
Robin	" PLACIDE.	Molly Magga	" HACKETT.

The "Castle of Andalusia" was brought out on the 14th, and gave the vocal strength of the company a fine opportunity for display, but the opera was never popular here. It was thus cast:

Don Scipio	Mr. FOOT.	Spado	Mr. BARNES.
Don Cesar	" DENMAN.	Victoria	Mrs. SHARPE.
Alphonso	" BOYLE.	Lorena	" SHARPE.
Fernandez	" RICHINGS.	Catalina	" DE LUCE.
Pedrillo	" HILSON.		

Sept. 18th. A now forgotten comedy by Poole, entitled "Quite Correct," was presented for the first time, but, although repeated several times, failed to attain favor. We add its cast:

Sir Harry Dartforth . . .	Mr. SIMPSON.	Lady Almeria	Mrs. HACKETT.
Grojan	" BARNES.	Mrs. Rosemore	" STICKNEY.
Milford	" LEE.	Miss Rosemore	" HILSON.
		Miss Leach	" SHARPE.

A more popular production was the musical romance of "Oberon," which was brought out with equal magnificence and success, on the 20th, sustained in the following manner:

Sir Huon	Mr. LEE.	Sherasmin	Mr. JONES.
Sir Aubert	" RICHINGS.	Sadak	" HILSON.
Sultan	" WOODHULL.	Oberon	Mrs. SHARPE.
Caliph	" FOOT.	Amanda	" HILSON.
Hunters			Messrs. BOYLE and DENMAN.
Principal Dancers			Mr. E. CONWAY and Miss DEBLIN.
Invisible Spirits			Mrs. HACKETT and Mrs. DE LUCE.

Sept. 28th. The opera of the "Cabinet" was thus performed:

Orlando	Mr. BOYLE.	Floretta	Mrs. MANGEON.
Marquis	" PLACIDE.	Constantia	" SHARPE.
Count	" JONES.	Leonora	" DE LUCE.
Lorenzo	" DENMAN.	Crudella	" STICKNEY.
Whimsicula	" HILSON.	Curiosa	" JONES.
Peter	" BARNES.	Blanca	" WHEATLEY.

This was the first appearance on the Park Stage of Mrs. Jones, and the first appearance in America of Mrs. Mangeon,

a vocalist of some merit, who, however, failed to make a favorable impression. She was a sister of the more distinguished Madame Feron, and was quite a lively and pleasant actress. In person she was more than *embonpoint*, and on her second visit to New York, in 1831, it was satirically remarked that "the airiness of her manner contrasted agreeably with the opposite quality of her form." After introducing her son on the stage of the Bowery, as a youthful prodigy in *Richard III.*, with little success, she played a final engagement at the Park, where she last appeared, January 31st, 1833.

Sept. 30th, occurred the last performance of the Garcia troupe, and the announced last appearance on the stage of the seraphic Signorina, in the opera of the "Barber."

The advertisement of Mr. Macready's first appearance in America as *Virginius*, on the 2d of October, attracted a crowded and enthusiastic auditory, and the criticisms of the following day pronounced him second only to Cooper. A closer acquaintance with his merits, as displayed in *Macbeth*, *Damon*, *Hamlet*, *William Tell*, and *Coriolanus*, soon forced the reluctant acknowledgment that he was the most chaste, finished and classic actor that had ever graced the American Stage. William Charles Macready—the son of a respectable Covent Garden actor, who was afterward a well-known and successful manager at Manchester, Bristol, &c.—was born in London, March 3d, 1793. He received his education at Rugby, and in 1810 made his *début* at Birmingham as *Romeo*. He afterward played successfully at Bath, Dublin, &c., and made his *entrée* on the metropolitan boards at Covent Garden, Sept. 16th, 1816, as *Orestes*, in the "Distrest Mother." In 1817, he performed the original character of *Pescara* (refused by Booth) with much applause, but though he was an acknowledged superior artist in the *Henri Quatres*, *Wallaces*, and *Rob Roys* of the drama, his merit as a tragedian was not fully established until his appearance as *Virginius* in 1820, which resulted in a complete triumph, confirmed in the following year by his masterly delineation of the character of *Damon*, he being the original representative of both on the London

boards. Thenceforward he took rank with Kean, and on his declension, until the period of his own retirement, reigned the supreme and unrivaled sovereign of the British Stage.

Mr. Macready returned to Europe at the end of the season, and did not revisit America until the fall of 1843, when he passed in triumph through the country, making his last appearance on the Park Stage, September 27th, 1844.

In October, 1848, he again presented himself at the Astor Place Opera House, announcing a farewell tour in the United States; he also gave readings at the Stuyvesant Institute, the profits of one evening being devoted to the widow of Edmund Simpson. After performing at Baltimore, Philadelphia, and other cities, and receiving a public dinner at New Orleans, Mr. Macready returned to this city, and was advertised to appear as *Macbeth* at the Astor Opera House, (then directed by Messrs. Niblo and Hackett) May 8th, 1849, when, owing to circumstances alluded to in the sketch of Mr. Forrest, he received the most disgraceful insults from a body of rioters assembled there, and his life being considered in danger from the missiles thrown upon the stage, the curtain fell when the play was but half concluded. A large number of respectable and eminent citizens thereupon addressed Mr. Macready, inviting him to resume his engagement, and assuring him of their protection; and in obedience to their wishes, he again performed *Macbeth* on the 10th inst., going through the entire play, and acknowledging at the close his appreciation of the kindness of his friends. But, in the mean while, an immense concourse of rioters and idle spectators gathered about the building, and so turbulent and violent were their proceedings, that the military, who had been called out to protect the theatre, finally fired, by which twenty-two men were killed and thirty-six wounded. Mr. Macready escaped undiscovered, but, notwithstanding the urgent entreaties of many who promised to sustain him to the last, he was so overcome by the results of that fatal night that he bade adieu to New York forever.

Mr. Macready was the manager of Covent Garden Theatre

for two successive seasons, commencing in the fall of 1837, and, also, of Drury Lane for two seasons, commencing in the winter of 1840, and during these periods revived several of Shakspeare's plays, with the original text restored, and with an historical fidelity in the accessories of scenery, costumes and appointments, and an aggregate of talent in their representation unprecedented on the London Stage.

On his last return to England, he gave a series of farewell performances, in all the principal British theatres, terminating at the London Haymarket, where he made his final appearance, in the character of *Macbeth*, February 26th, 1851. By industry and prudence, Mr. Macready acquired a handsome fortune from his professional exertions. He has been ridiculed for certain mannerisms, and censured for penuriousness, by some of his professional brethren, whose extravagant and dissipated habits have been the cause of perpetual poverty and distress to themselves. Well would it be for his traducers, and far better for the Stage, that suffers so severely from the loose principles of many of its occupants, if they could maintain characters as pure and irreproachable as his, of whom it has been said, and we believe with truth, that no "friend has ever had occasion to feel a pang for his excesses, and the public have never been called upon to pity, pardon, or condemn in him any moral transgression."

Oct. 4th. The operatic version of "Oscar and Malvina" was produced, with the following cast:

Oscar	Mr. BOYLE.	Morven	Mr. WOODHULL.
Fingal	" JONES.	Conlath	" LEE.
Shibric	" HILSON.	Malvina	Mrs. HACKETT.
Cathullin	" RICHINGS.	Morna	" STICKNEY.
Ruro	" FLACIDE.		

Oct. 12th. The "Siege of Belgrade" was revived, with Boyle as the *Seraskier*, and Mrs. Mangeon as *Lilla*.

Oct. 13th. Mr. Macready appeared as *William Tell*, with Master William Wheatley as *Albert*, who attracted much notice by the good judgment he evinced in its performance. He soon after appeared as *Tom Thumb*, and for two or three years was the principal representative of the Park juveniles. In 1833 he was at the Bowery, in the lowest path

of a walking gentleman. In the summer of 1834, he re-appeared at the Park in a more elevated range of the same line, and gradually worked his way into public favor by his sensible personations of whatever was intrusted to his care.

In the long catalogue of characters then assigned him, such as *Laertes*; *Henry*, in "Speed the Plough;" *Michael*, in "Victorine;" *Nicholas Nickleby*, *Charles Courtly*, and *Henry Morland*, in the "Heir at Law," (which Charles Kemble did not disdain to play in London) we do not remember to have seen his equal; while as *Sir Thomas Clifford*, *Alfred Evelyn* and *Claude Melnotte*, he played with a truthful earnestness that quite eclipsed the efforts of more pretending performers. His temperament was scarcely mercurial enough to give due effect to the *Vapids*, the *Gossamers* and *Dazzles* of light comedy, nor, although he perfectly satisfied the eye in *Hamlet* and *Romeo*, would his rendition of them rank him with their best representatives.

Mr. Wheatley left the Park Theatre in 1843, but fulfilled a star engagement there in 1847, in conjunction with his sister, Mrs. James Mason. He was for several years a resident of Philadelphia, where he played exclusively the highest grades of character, and as actor and manager enjoyed great popularity. In January, 1862, he re-appeared at Niblo's Garden, in conjunction with Mr. and Mrs. J. Wallack, Jr., Mrs. Barrow and Mr. E. L. Davenport, and soon reinstated himself in the good opinion of his audience, by many of whom he was almost forgotten. In the summer of that year, he became sole lessee and manager of that establishment, and still remains there, popular and prosperous, having given it a character for the production of romantic and spectacular dramas not previously enjoyed by any theatre in the city. The splendid "getting up" and success of the "Duke's Motto," in which his performance of *Henri de Lagadere* received the most rapturous applause; of the "Corsican Brothers," wherein he was equally happy as *Louis* and *Fabien*; of "Satanella" and the "Enchantress," with Mr. Richings and daughter; "Bel Demonio," with Mlle. Vestvali; the "Connie Soogah," with Mr.

and Mrs. B. Williams; and "Arrah na Pogue," with the *début* of J. H. Glenney, in connection with the engagements of Edwin Booth, Hackett, Forrest, Edwin Adams, John Collins, Mrs. Lander, Matilda Heron, Miss Bateman and Madame Methua Scheller, are the best proofs of his judgment, taste and liberality.

Oct. 14th. The farce of "Peter Smink" was first played here, with the following cast:

Chevalier Bayard . . .	Mr. LEE.	Peter Smink . . .	Mr. BARNES.
Eugene	" DENMAN.	Ninette	Mrs. SHARPE.
Hans	" FOOT.		

Oct. 19th. First performance here of "Three Deep," thus cast:

Capt. Courton . . .	Mr. LEE.	Matilda	Miss BRUNDAGE.
Tantalus Twist . . .	" SIMPSON.	Mrs. Ogleman . . .	Mrs. DE LUCE.
Le Savon	" PLACIDE.	Mrs. O'Flounce . . .	" HACKETT.
		Fanny Tucker . . .	" SHARPE.

For Mrs. Hackett's benefit on the 25th, the first successful performance in America of the "Comedy of Errors" took place, with the following cast:

Antipholus of Syracuse	Mr. LEE.	Ægeon	Mr. FOOT.
Antipholus of Ephesus	" WOODHULL.	Angelo	" DENMAN.
Dromio of Syracuse . .	" BARNES.	Abbeas	Mrs. STICKNEY.
Dromio of Ephesus . .	" HACKETT.	Adriana	" HACKETT.
Solinus	" JONES.	Luciana	" SHARPE.

Although it was announced as Mr. Hackett's last appearance previous to visiting Europe, his performance so delighted the public, that it was repeated for his benefit on the 30th, when the demand for it was renewed so imperatively, that the piece was presented again and again with the most tumultuous approbation, and with the largest nightly receipts of the season.

Mrs. Hamblin was now added to the company, and made her first appearance on the 31st, as *Letitia Hardy*.

Nov. 6th. Mr. J. J. Adams re-appeared after three years' retirement, as *Hamlet*.

Nov. 9th. For Mrs. Hilson's benefit, occurred the first performance in America of Shakspeare's "Midsummer Night's Dream." We have but a mutilated copy of the bill, which gives the cast in part as follows:

Theseus	Mr. LEE.	Puck	Mrs. HILSON.
Bottom	" HILSON.	Titania	" SHARPE.
Snout	" PLACIDE.	Hypolita	" STICKNEY.
Oberon	" RICHINGS.	Hermia	" HACKETT.

Nov. 13th. First night of Mr. Kean's farewell engagement,

as *Richard III.*, and Mrs. Barnes' first appearance this season, as *Queen Elizabeth*.

Nov. 23d. A comedy called "Teasing Made Easy" was brought out, with the annexed cast:

Litigant	Mr. FOOT.	Mrs. Teaser . . .	Mrs. WHEATLEY.
Glowworm	" LEE.	Mrs. Crompton . .	" STICKNEY.
Gammon	" HILSON.	Miss Manly . . .	" HACKETT.
Pastoral	" BARNES.	Molly Mixem . . .	" SHARPE.
Dummy	" JONES.		

"Aladdin" was revived on the 25th, with Mrs. Barnes as the hero, and had a successful run.

Mr. Barnes took his benefit on the 27th, when he astounded his numerous friends by appearing as *Alexander the Great*.

Mrs. Edward Knight, at the time a very fascinating and attractive vocalist, first made her appearance in America, on the 30th, as *Floretta*, in the "Cabinet," and was at once pronounced the most pleasing and finished vocalist of the English school that had ever delighted a New York audience. This lady, formerly Miss Mary Ann Povey, was born at Birmingham, July 26th, 1804, and early displaying great vocal abilities, was placed under the tuition of Mr. T. Cooke, who introduced her as a singer to the stage of Drury Lane in 1817, though we believe she had previously appeared there as the hero of a pantomime, called "Jack and his Bean Stalk."

In 1819, she first appeared in the regular drama, as *Margaretta*, in "No Song, No Supper," with great success. After marrying Mr. Knight, a musician of eminence, she arrived here in the early summer of life, not beautiful in feature, but with a face full of jocund expression, and a neat, trim, plump little person, denoting the possession of health, hope and happiness. Her voice was rich, sweet, powerful, and sympathetic in quality, yet lacking in flexibility, and her style of singing was far better adapted to ballads than the more elevated range of Italian music. Had she first appeared in 1866, probably she would never have been regarded as a great singer, but the public taste forty years ago had not its present cultivation, nor its present fastidiousness, and consequently Mrs. Knight for a while stood at the very summit of popular regard, and her songs were certainly given with a spirit and

expressiveness at that time entirely unrivaled. How she revealed in "The Bonnie Breastknots," and "We're a' Noddin' "—what humor and archness she displayed in "Comin' thro' the Rye," and "Buy a Broom"—how merrily her voice flashed through "I've been roaming"—and what feeling and pathos she threw into the touching airs of "Home, Sweet Home!" "Savourneen Deelish," and the "Last Rose of Summer!"—yet she destroyed her early standing as a vocalist by continuing to sing long after her voice had become harsh and unmanageable, and when listeners could scarcely believe her identical with the blooming girl who had so captivated them in other days. As an actress in comic opera, she was superior to any contemporary star; and in later life, in a broader range of chambermaids, country girls and elderly spinsters, she acquired a deservedly high repute. After traveling as a star for many years, Mrs. Knight joined the stock company of the Park, in 1841, continuing there until Mr. Simpson's retirement in 1848. Her husband died within a few years after her arrival here, and in 1845 she lost her only child, a lovely girl of seventeen, to whom she was most tenderly attached. She returned to her native land in May, 1849, reduced to partial blindness, from a disorder of the eyes induced by grief for the loss of her beloved child. She died at Brompton, England, October, 1861.

Mr. Kean took his farewell benefit, December 4th, appearing as *De Montfort*, in Joanna Baillie's tragedy, and *Tom Tug*, in the "Waterman." On this occasion Mrs. Barnes gave an admirable representation of the noble *Jane de Montfort*.

Mr. Kean's last appearance in America occurred on the 5th, in the character of *Richard III*.

Mr. Hilson played *Falstaff*, in the "Merry Wives," for his benefit, on the 7th, when Mrs. Knight lent her aid as *Mrs. Ford*; and a new farce was also produced, called "Paul Pry at Dover," embracing some additional adventures of the inquisitive hero. *Paul Pry* was, of course, represented by Hilson, *Capt. Hazellon* by Woodhull, *Pommade* by Placide, *Laura* by Mrs. Sharpe, and *Crimp* by Mrs. Hilson.

Dec. 11th. Mr. Macready commenced his second engagement as *Macbeth*, supported by Mrs. Barnes as *Lady Macbeth*.

Dec. 12th. Mr. Hackett took his farewell benefit, and positively made his last appearance previous to his trip to England, playing *Richard*, in imitation of Kean.

Dec. 13th. Mr. I. S. Clason made his first appearance in two years as *Icilius*, to Macready's *Virginius*.

Dec. 16th. Mr. Thomas Barry made his first appearance in America as the *Stranger*, which he personated with rare ability. This gentleman is identified with the best recollections of New York dramatic history. Soon after his arrival, he was intrusted with the stage management of the Park, where his correct taste and excellent judgment were soon perceptible in the order, elegance and liberality of his arrangements. He remained in the situation until the summer of 1833, when he removed to Boston for the purpose of assuming the management of the Tremont Theatre, which he directed for six years to the entire satisfaction of the public, but to the total ruin of his fortune. In 1839, he returned to New York, and was for a time manager of the Bowery Theatre, but his old position at the Park was resumed in 1841, and he remained there until the old management was broken up. From 1850 to 1854, he was manager (under Marshall) of the Broadway Theatre, and was afterward again called to Boston to take charge of the new Boston Theatre, so called.

Mr. Barry is among the few whose personal character and cultivated mind give dignity to the Stage and to society. For several years he was among the most popular favorites of the public, and his excellent personations of *Lord Townly*, *Duke Aranza*, *Joseph Surface*, and similar characters in comedy, and a vast number of second parts in tragedy, fully entitled him to the position, particularly as, in his prime, he possessed a handsome face, a graceful person, and a full and mellow voice.

His second appearance was in the character of *Falconbridge*, to Macready's *King John*, on the 18th.

Mrs. Knight having appeared also as *Lilla* and *Susanna*,

took her benefit on the 27th, when she personated *Annette*, in General Burgoyne's "Lord of the Manor," and *Rosina* in the operetta of that name. The former play was new to our stage and was thus rendered:

Old Contrast	Mr. FOOT.	Moll Flaggon	Mr. BARNES.
Young Contrast	" SIMPSON.	Annette	Mrs. KNIGHT.
Trumore	" BOYLE.	Sophia	" SHARPE.
Rashley	" RICHINGS.	Peggy	" HACKETT.
Lanippe	PLACIDE.		

Placide was very great in the little part of *Lanippe*, and Barnes still greater in the less one of *Moll Flaggon*; while Mrs. Knight, who enacted the heroine with the greatest naïvete, introduced for the first time the song of the "Dashing White Sergeant," with a success that eclipsed all her former efforts.

Dec. 29th. "Henry V." was revived, with Mr. Macready as the *King*, Clason as *Gower*, Hilson as *Fluellen*, and Mrs. Sharpe as *Katharine*. "King John" was repeated on the 3d of January, 1827, for Mr. Macready's benefit, who also appeared on the occasion as *Delaval*, in "Matrimony."

Jan. 6th. Mr. Pelby made his first appearance in this theatre for five years, as *Hamlet*—running through a round of tragic parts, and taking his benefit on the 17th as *Charles de Moor*.

Mr. Clason's benefit and last appearance occurred on the 11th, when he played *Othello*, supported by Mr. Barry as *Iago*.

Jan. 12th. Dimond's opera of "Native Land" was first performed in America, with the following cast:

Giuseppe	Mr. BARNES.	Aurelio	Mrs. HACKETT.
Tancredi	" BARRY.	Celio	" KNIGHT.
Marcello	" RICHINGS.	Clymanthe	" SHARPE.
Peregrino	" HILSON.	Lavinia	Miss BRUNDAUB.
		Zanini	Mrs. WHEATLEY.

Mrs. Hackett and Mrs. Knight both looked well in their masculine habiliments, and the latter was particularly happy in her songs, "Is't art, I pray, or nature?" and "Love was once a little boy," and in her duet with Mrs. Sharpe, "Lo! when showers descending."

Mrs. Hamblin, who had been cast for the part of *Zanini*, threw up her engagement that day, and Mrs. Wheatley was thrust into it on the spur of the moment.

Mr. Conway commenced an engagement as *Beverly*, on the

19th, and a Mr. Richardson, from Virginia, made his first appearance on the 23d, as *Rolla* and *Looney McTwolter*. The latter played several parts with small success. A new farce called "Thirteen to the Dozen" was also produced about this time, with the following cast:

Simon Nipper	Mr. BARNES.	Lilla	Mrs. SHARPE.
Heavysacks	" JONES.	Bridget	" HACKETT.
Maurice	" PLACIDE.		

Mrs. Knight took her benefit on the 25th, when was revived the fine drama of "Henri Quatre," wherein she delighted the audience by her sprightly singing and acting as *Louison*, a part she made completely her own. Mr. Conway was the *Henri*, and looked and played admirably.

Jan. 29th. Mrs. Barry made her first appearance in America as *Juliet*, and a few nights after played *Belvidera* and *Juliana*, giving little indication of ability in such characters. The next season she had the misfortune to have a limb fractured, and was obliged to withdraw from the profession for a long period. On her husband's removal to Boston, she joined the stock company of the Tremont, and in 1841 again appeared at the Park, being engaged for heavy tragedy and second old women, playing for the last time in 1848. Her death occurred in this city on the 20th of February, 1854.

Feb. 1st. The ballet spectacle of "Cinderella" was revived, and had a long run, with E. H. Conway as the *Prince*, Placide as *Pedro*, Mesdames Sharpe, Stickney and Wheatley as the three sisters, Mr. Bancker as *Hymen*, Miss Brundage as *Venus*, and Mrs. Smith as the principal dancing nymph.

In the "Conquest of Taranto," played on the 5th, with Conway as *Aben Hamet*, Sumner Lincoln Fairfield, the poet, first appeared on the stage in a subordinate part. A few nights after he played *Pandulph*, in "King John," and then abandoned the idea of adopting the profession.

Mr. Macready was now engaged to perform with Conway, and with the aid of Mrs. Barnes, gave several tragedies with rare excellence. During this period, the former gentleman appeared as *Pierre*, *Romont*, *King John*, *King Henry IV.*, *Pe-*

truchio and *Cassius*; and the latter as *Jaffier*, *Charalois*, *Falconbridge*, *Prince of Wales*, *Brutus* and *Murtoch Delany*.

The farce of "White Lies" was first performed on the 14th of February, with Barry as *Sir Charles Meriton*, Simpson as *Frank Meriton*, Hilson as *Barnaby Brilliant*, Mrs. Sharpe as *Constantia*, Mrs. Smith as *Madame Torquoso*, and Mrs. Wheatley as *Kitty*.

Buckstone's domestic drama of "Luke the Laborer," in which Hilson played a character somewhat resembling *Bob Tyke*, with great power and excellence, was first produced here on the 17th, with the following cast:

Luke	Mr. HILSON.	Phillip	Mr. BARRY.
Squire Chase	" WOODHULL.	Dame	Mrs. WHEATLEY.
Wakefield	" FOOT.	Clara	" SHARPE.
Chas. Maydew	" SIMPSON.	Jenny	" SMITH.
Bobby Trott	" PLACIDE.		

Mrs. Knight was again engaged, and on the occasion of her benefit, March 1st, produced a new opera called the "Two Houses of Granada," thus cast:

Count Valteline	Mr. FOOT.	Julia	Mrs. KNIGHT.
Don Gusman	" BARNES.	Maria	" HILSON.
Don Carlos	" BOTLE.	Jacintha	" WHEATLEY.
Sancho	" HILSON.		

"Giovanni in London," the celebrated musical burletta, was first played in America on the 9th of March, and received but little praise, except what was bestowed on Mrs. Hackett's personation of the hero. It was thus cast:

Leporello	Mr. HILSON.	Giovanni	Mrs. HACKETT.
Finklin	" RICHINGS.	Constantia	" SHARPE.
Popinjay	" SIMPSON.	Mrs. English	" STICKNEY.
English	" PLACIDE.	Squalling Fan	" SMITH.
Pluto	" WOODHULL.	Mrs. Drainsdry	" WHEATLEY.

A farce called "Twixt the Cup and the Lip" was first played on the 13th, as follows:

Mandeville	Mr. WOODHULL.	Mrs. Freeman	Mrs. HILSON.
Jack Larkins	" SIMPSON.	Mrs. Wagstaff	" WHEATLEY.
Simon Pengander	" HILSON.	Charlotte	" SHARPE.
		Nancy	" SMITH.

Mr. Conway and Mrs. Barnes, on the 14th, commenced another engagement, during which they appeared as the *Stranger* and *Mrs. Haller*; *Lord and Lady Townly*; *Posthumus* and *Imogen*; *Hastings* and *Jane Shore*; *Old Wilmot* and *Agnes*, (in "Fatal Curiosity") &c.

March 20th. Morton's comedy, a "School for Grown

"Children," was first played in this city and with considerable success, its principal characters thus cast:

Old Revel	Mr. BARNES.	Lady Stanmore . . .	Mrs. HILSON.
Young Revel	" SIMPSON.	Mrs. Revel	" SHARPE.
Sir A. Stanmore	" BARRY.	Miss Raven	" BARRY.
Frank Ryland	" WOODHULL.	Dame Ryland	" WHEATLEY.
Buttercup	" PLACIDE.	Fanny	" HACKETT.

Miss Mitford's tragedy of "Foscari" was first played on the 23d, with no marked success. It was thus cast:

Foscari	Mr. CONWAY.	Cosmo	Mr. SIMPSON.
Doge	" BARRY.	Erizzo	" WOODHULL.
Donato	" FOOT.	Camilla	Mrs. BARNES.

Mr. Howard, the favorite vocalist, first appeared this season on the 24th, as *Count Belino*.

The famous burletta of "Quadrupeds" was first played here, on the 31st, with Barry as *Drill*, Richings as *Bernardo*, Barnes as *Francisco*, Hilson as *Abrahamides*, and Mrs. Wheatley *Dorothea*.

The "Flying Dutchman," a nautical melo-drama, very popular on its first production, and still frequently revived at the minors, was first played at this theatre, April 10th, as follows:

Vanderdecken	Mr. BARRY.	Von Bummell	Mr. PLACIDE.
Gov. Von Brunt . . .	" FOOT.	Smutta	" BANGERS.
Capt. Peppercock . .	" JONES.	Rockalda	Mrs. STICKNEY.
Lieut. Mowdrey . . .	" WOODHULL.	Lestelle	" SHARPE.
Toby Varnish	" RICHINGS.	Lucy	" HACKETT.
Tom Willis	" NEISEN.		

April 16th. Knowles's play of "Caius Gracchus" was presented, being the first night of Mr. Macready's new engagement:

Caius Gracchus	Mr. MACREADY.	Titus	Mr. PLACIDE.
Optimius	" BARRY.	Cornelia	Mrs. STICKNEY.
Drusus	" FOOT.	Licinia	" HILSON.

Buckstone's favorite farce of the "Dead Shot" was first played here on the 23d, with Placide as *Timid*, Jones as *Capt. Cannon*, Mrs. Hackett, *Louisa*, and Mrs. Wheatley, *Chatter*.

Mrs. Hilson took her benefit on the 26th, when Mrs. Knight appeared as *Rosina*, in the "Barber of Seville;" and a new farce without male characters was very successfully produced, called "Ladies at Home; or, Gentlemen, we can do without you!" thus cast:

Mrs. Banter	Mrs. HILSON.	Mrs. Prim	Mrs. BARRY.
Lady Antidote	" WHEATLEY.	Jenny	" HACKETT.
Lady Lucretia	" SHARPE.	Laura	Miss BRUNDAGE.

Mr. Macready took his benefit on the 30th, appearing as *Cardinal Wolsey* and *Rob Roy*.

May 2d. Moses S. Phillips made his first appearance on the stage as *Mawworm* and *Old Brummagem*, characters in which, by his close personal resemblance to Mr. Barnes, and a very clever imitation of his style, he appeared to great advantage. Mr. Phillips had considerable comic ability, but still more good nature and indolence—too much, in fact, to be successful in the profession. He was at one time director of the old Chatham Theatre, and several times assumed the reins of management in other cities, but never with permanent success. He was born at Philadelphia, Feb. 23d, 1798, last appeared in New York in 1844, and died here in July, 1854.

Mr. Wilson appeared here on the 3d of May, as *Richard III.*

The musical comedy called the "Englishman in India" was first played in New York on the 4th, as follows:

Sir M. Scraggs . . .	Mr. BARNES.	Tom Tape . . .	Mr. HILSON.
Col. Oswald . . .	" BARRY.	Mirza . . .	" SIMPSON.
Count Glorieux . . .	" PLACIDE.	Gulnare . . .	Mrs. SHARPE.
Capt. Tancred . . .	" HOWARD.	Lady Scraggs . . .	" WHEATLEY.
Milton . . .	" WOODHULL.	Sally Scraggs . . .	" HACKITT.
Dorington . . .	" RICHINGS.	Poplin . . .	" SMITH.

It has since been reduced to a farce, called "Sketches in India."

Mr. John Povey, long known as an efficient business agent of the Park, made his first appearance in America on the 7th of May, as *Hawthorn*, in "Love in a Village," to the *Rosetta* of Mrs. Knight, his sister. He had nothing to recommend him for the character, except an uncultivated base voice, but from that day, until the retirement of Mr. Simpson, was connected with the establishment as an actor of small parts and business agent. He visited England in 1849, but is now residing in New York.

May 9th. The farce called a "Disagreeable Surprise" was played; Hilson as *Billy Bombast*, Placide as *Jeremy*, Mrs. Sharpe as *Maria*, and Mrs. Hilson as *Fanny*.

May 11th. Mrs. Knight, for her benefit, appeared as *Yarico* and *Priscilla Tomboy*.

Mr. M. S. Phillips having successfully appeared as *Delph* and *Dromio*, took his benefit on the 12th, repeating the latter character, with Barnes as his counterpart, and singing, "Barney, leave the girls alone," in very close imitation of the original.

May 14th. Miss Kelly first appeared this season as *Beatrice*.

May 19th. Mr. Placide's benefit, when Mr. John Greene, from Philadelphia, first appeared in New York as *Dennis Brulgruddery*. In a range of Irish parts, previous to Power's advent, he acquired a high repute, and his *Dennis* we have never seen surpassed. He frequently played at our minor theatres, as the representative of old men, and was last here, at the new Chatham, in 1847. He was also connected with the management of the Philadelphia and several Western theatres. Mr. Greene was a native of Philadelphia, and a printer by trade. He made his *début* at Frederickston, Md., in 1818, as *Octavian*. He retired from the stage in 1857, and died at Nashville, Tenn., May 21st, 1860, aged 65 years. On the above occasion, Placide played the *Hon. Tom Shuffleton*.

May 31st. Mrs. P. K. Moran first appeared on the stage, for Mr. Howard's benefit, as *Julia Mannering*.

Mr. Macready's farewell benefit occurred on the 4th of June, when he appeared as *Macbeth* and *Delaval*.

Mr. Kilner made his first appearance in several years at this theatre, on the 11th, as *Falstaff*, and *Larry*, the Irish valet.

June 12th. "Julius Cæsar" was played for the benefit of Mr. Clarke, who had been prevented by illness from acting for many months. Mr. Conway, Mr. Henry Wallack, and Mrs. Barnes appeared in the play; Mrs. Singleton, (formerly Miss Utt) a vocalist of no pretensions, but much merit, Mr. Metz, Mr. Howard, &c., assisted in a concert, and Mr. Kilner, Mr. Keene, and Miss Kelly appeared in the farce of "Turn Out."

Two new pieces were produced on the 15th—the "Eleventh Hour," with Barry as *Pierre Le Motte*, Woodhull as *Dunoir*, Mrs. Hilson as *Amelia*, and Mrs. Wheatley, *Bertha*; and the "Burning of the Kent East Indiaman," with Mr. and Mrs. Hilson, Barry, Woodhull, Placide, Jervis, and Howard in the cast.

For Mr. Richings' benefit on the 20th, Mr. Williamson made his first appearance on this stage as *Count Belino*, and likewise Mr. Dinneford as *Tom*, in "Tom and Jerry."

June 23d. For the benefit of Mr. Durie, prompter. Mr. Anderson, from the Chatham, appeared as the "Irish Valet;" and in Payne's drama of "Adeline," Mr. Sinclair, a blind actor, played *Dorlin*, and Mrs. Hill, from the Chatham, the heroine.

"A Tale of the Crusades" was produced on the 25th, with Barry as *Prince Edward*; Woodhull, *Osmyn*; Jones, *Warwick*; Mrs. Stickney, *Elinor*; and Mrs. Hilson, *Evelina*.

July 2d. Mr. Herbert, from the Chatham, appeared as *Sir Willoughby Worrett*, for the benefit of Mr. Jones.

July 4th. Last night of the regular season—"She Would be a Soldier," &c.

July 13th. A French opera company, combining considerable musical and dramatic talent, opened here with a success that warranted a continuance of their performance for many weeks. Their first piece was "*La Cenerentola*," cast as follows:

Prince	M. ALEXANDER.
Baron	" THEODORE.
Alidoro	" RICHARD.
Dandini	" NOTAIRE.

Cenerentola	Mme. ALEXANDER.
Clorinda	" PARADOL.
Tisbe	" MILON.





CHAPTER XXXIV.

Bowery Theatre, 1826-7.—First Opening.

THE vast improvements made in the eastern section of the city, and its great increase of population, including many wealthy and fashionable citizens who located their residences in the Seventh, Tenth and Fourteenth Wards, (since, in their turn, deserted for more westerly situations) induced the formation of a company for the purpose of erecting a theatre in the Bowery, on the site of the old Tavern and Cattle Market, known as the Bull's Head, then belonging to George Astor. Messrs. Gouverneur, Graham, James A. Hamilton, George W. Brown, P. M. Wetmore, T. L. Smith and Gilfert, were the projectors of this enterprise, and in process of time a very elegant structure was completed, having externally the similitude of white marble, with a spacious portico and lofty columns supporting an entablature and pediment. The size, both of stage and auditorium, was greater than any theatre in the country, the latter being able to seat about three thousand persons, and in point of decoration it was unsurpassed. It was fondly hoped by its proprietors that it would prove to be the favored dramatic temple of New York, and that all other city theatres would sink subordinate in comparison, and consequently, though popularly known as the Bull's Head Theatre, it was determined to give it the more comprehensive title of THE NEW YORK THEATRE, Bowery; a name which it retained until it came into the hands of Hackett and Hamblin, who designated it simply THE

BOWERY THEATRE; though the latter, in a fit of naturalized patriotism on the occasion of the Anderson riot at the Park, in 1831, proclaimed a change, and announced it as the AMERICAN THEATRE, by which its bills were headed for a year or two, after which its present title was resumed.

The management of the New York Theatre, which hereafter, for convenience, we shall simply call "The Bowery," was intrusted to Mr. Charles Gilfert, and his experience as manager and skill as a musician, aided by the undoubted taste of his accomplished wife, were deemed sufficient guarantees of his fitness for the post.

Mr. George Barrett was engaged as stage-manager, Mr. Taylor, from the Park, as leader of the orchestra, and Messrs. Coyle and Serra, very meritorious artists, as scene-painters. The prices of admission were at first fixed at fifty cents for the boxes and pit, and twenty-five cents for the gallery; but a few nights' experience proved that to keep a portion of the house free from admixture with the vulgar and unrefined, it would be necessary to discriminate between the boxes and the pit, and the admission was raised to seventy-five cents for the former, and reduced to thirty-seven and a half for the latter, which soon produced the effect desired.

The company engaged consisted of Mr. and Mrs. Duff, Mr. and Mrs. Young, Mr. and Mrs. George Barrett, Mr. and Mrs. Roberts; Messrs. E. Forrest, Faulkner, Hyatt, Stone, Bernard, Lamb, (the singer) C. Durang, Logan, C. Scott, Hamilton, Kenyon, Essenden, Laws, Read and Beckwell; Mrs. Gilfert, Mrs. Hughes, old Mrs. Barrett, Mrs. Brazier, Miss Deblin, little Miss Kent, &c. The names of several other individuals were announced who failed to appear.

The Theatre was first opened to the public on Monday evening, October 23d, 1826, and the brilliant experiment of lighting the stage with gas, then first attempted, was hailed with the greatest satisfaction by an audience which crowded the building in every part.

The following poem, written by Grenville Mellen, received the prize offered by the manager for the best opening ad-

dress, and was recited by Mr. George Barrett, previous to the commencement of the play :

In the old days when Athens wore her crown,
And temples swelled beneath her classic frown ;
When gods to leave their starry thrones began,
And stooped to bless the infancy of man,
Apollo claimed the empire of the mind,
And formed the Drama to subdue mankind ;
Rude arts at first beguiled the ruder age,
His hope, the Muse—obscurity, the Stage.
Severe in grace, with matchless majesty,
Curled his proud lip, and glanced his eagle eye,
On man he drew the consecrated bow,
And laid the Python of the spirit low ;
Then with the glories of his bards unfurled,
He burst in radiance on a waking world,
And in the vigor of undying youth,
Unveiled the mirror of eternal truth !

But night came down on Athens, and red War
Fired the rich altar of the Conqueror ;
The Nine in horror fled the quivering wire,
And Mars' hoarse trumpet drowned Apollo's lyre ;
Oblivion stared o'er Græcia's desert seas,
And the winds moaned throughout her palaces ;
Barbarian hands impelled the doom of years—
Mercy was gone, and Genius stood in tears.
Italia then grew beautiful—the wave
That whelmed all Greece in one unpitied grave,
Rolled till a rainbow broke upon its gloom,
And spanned the ashes of immortal Rome !
Lo ! here the god unbinds his golden hair,
And his young presence fills the enchanted air ;
Wild passion-sounds the listening spirit thrill,
And music floats round each melodious hill.
But ah ! *thy* palaces and halls and waves,
Land of bright souls—too beautiful for graves—
It was not thine to win with dew-lit flowers
The Tragic Maid to dally in thy bowers :
Truth, like thy marbles, was as cold and dead—
The *heart* was wanting—and the drama fled !
Yes ; from that land of heaven-enkindled fire,
Where Maro tuned his harp, and Dant  smote his lyre.

Not long she tarried with the troubadour,
 'Mid souls as sparkling as the skies were pure—
 Not yet her visioned hours had come—not yet,
 As in her dreams, had Art and Nature met:
 Reason still rose o'er Fiction's painted fears,
 And gave but sadness where she asked for—tears.
 At last, as Hope, bright, sandaled Hope, went by,
 A high-browed minstrel startled on her eye,
 Hurried through Heaven—the silver summons run,
 She calls on Shakspeare, and her throne is won!
 And *ours* is Shakspeare: on these splendid walls
 He—and his queen, shall hang their coronals:
 Here peerless Taste her wreath of buds shall twine,
 And Beauty bind it round her fragrant shrine;
 Here Music bend above her sounding wires,
 Where Genius guards his hallowed altar-fires;
 Whilst wizard Eloquence shall triumph here,
 And Poetry itself in steps of light appear.

The first drama performed here was Holcroft's comedy of the "Road to Ruin"—an ominous title, which might have been regarded as prophetic of the subsequent conflagration of the theatre, and the utter bankruptcy of its manager. The comedy was thus cast:

Goldfinch	Mr. G. BARRETT.	Smith	Mr. LOGAN.
Old Dornton	" YOUNG.	Jacob	" HYATT.
Harry Dornton	" DUFF.	Widow Warren	Mrs. BARRETT.
Milford	" BERNARD.	Sophia	" G. BARRETT.
Silky	" FAULKNER.	Jenny	" BRAZIER.
Sulky	" STONE.	Mrs. Ledger	" ROBERTS.

After the comedy, a second prize Address, written by Dr. Farmer, was spoken by Mrs. Young, and the evening's entertainments concluded with the farce of "Raising the Wind," in which George Barrett played *Jeremy Diddler*; Stone, *Plainway*; Bernard, *Fainwould*; Hyatt, *Sam*; Mrs. Barrett, *Miss Durable*; and Mrs. Brazier, *Peggy*.

The performers gave general satisfaction, with the exception of the elder Mrs. Barrett, who, thirty years before, had been the most stately of tragic actresses, but was now deemed incapable of doing justice to the old women of comedy, and soon after withdrew from the company. The younger Mrs. Barrett, who now first appeared under her new name, was radiant in beauty and spirits, and proved to be one of the most attractive features of the establishment.

Mr. Thomas Faulkner was the only stranger of note. He was an Irishman by birth, and had first played in America at the Charleston Theatre. He was an excellent representative of old men and many Irish parts, and was afterward for many years on the Philadelphia stage. He died in 1847.

Of Mr. Cornelius A. Logan we have no personal knowledge but Mr. Wemyss states that he was born in Baltimore, Maryland, and first appeared on the stage at Tivoli Garden, Philadelphia, in 1825, as *Bertram*. He has been manager of several theatres, and as a comedian obtained considerable celebrity at the West. He appeared in New York, at Burton's, May, 1849, as *Aminidab Slocum*, in a farce called "Chloroform," of which we believe he was the author. He died of apoplexy, February 23d, 1852, while on board of a steamboat on the river Ohio. He was the author of "Yankee Land," "Vermont Wool Dealer," and other dramas. His daughters, Eliza, Olive and Celia, have since been well known at the South and West, and have occasionally appeared in New York.

Oct. 24th. Mrs. Hughes made her first appearance as *Letitia Hardy*.

Oct. 25th. Mr. Roberts made his first appearance, with great applause, as *Doctor Pangloss*, in the "Heir at Law;" Faulkner, as *Lord Duberly*; Barrett, *Dick Dowlas*; Hyatt, *Zekiel Homespun*; and Mrs. Young, *Cicely*.

Oct. 26th. "Much Ado About Nothing" was performed, as follows:

Benedick	Mr. G. BARRETT.	Dogberry	Mr. FAULKNER.
Don Pedro	" BERNARD.	Verges	" HYATT.
Leonato	" YOUNG.	Beatrice	Mrs. GILFERT.
Claudio	" LOGAN.	Hero	" YOUNG.

Mrs. Gilfert, on this occasion, made her first appearance in four years, and though somewhat failing in physical force, gave ample evidence that her elegance and refinement of manner were unchanged, and still entitled her to claim precedence for the brilliancy and truth of her personations.

Mrs. H. A. Williams made her first appearance on the 27th as *Mrs. Malaprop*, in the "Rivals."

A series of fine comedies was presented in succession, with excellent casts, one of which, that of the "School for Scandal,"

as performed on the 30th October, we transcribe as being one of the most complete and perfect, as a whole, that had then been known in New York:

Sir Peter	Mr. ROBERTS.	Rowley	Mr. LAWS.
Sir Oliver	" STONE.	Moses	" HYATT.
Joseph	" DUFF.	Trip	" LOGAN.
Charles	" G. BARRETT.	Lady Teazle	Mrs. GILFERT.
Crabtree	" FAULKNER.	Lady Sneerwell	" BRAZIER.
Sir Benjamin	" BERNARD.	Mrs. Candour	" WILLIAMS.
Careless	" LAMB.	Maria	" YOUNG.

Nov. 6th. Mr. Forrest made his first appearance on the stage where he established his fame as a tragedian, in the character of *Othello*, supported by Duff as *Iago*, G. Barrett as *Cassio*, Roberts as *Roderigo*, Mrs. G. Barrett and Mrs. Hughes as *Desdemona* and *Emilia*. On the 8th, he here first played *Damon*, and on the 14th, *Jaffier*.

Mrs. Gilfert's benefit, on the 16th, was the first that occurred in the establishment, when she appeared as *Miss Dorrillon*, in "Wives as They Were." She also played *Therese*, with Forrest as *Carwin*, wherein he made a most powerful impression. On this occasion, Mr. Keene gave a song, and Miss Deblin a *pas seul*, being their first appearance.

Nov. 17th. First night of the first new play acted here—being a comedy called "Dog Days in Bond Street," which, though popular in London, failed to be successful in New York. It was thus cast:

Tressillian	Mr. FAULKNER.	Buzz	Mr. ROBERTS.
Alfred	" BERNARD.	Squeezecrab	" STONE.
Flashly	" G. BARRETT.	Rosamond	Mrs. BRAZIER.
Dimity	" HYATT.	Mrs. Gabb	" WILLIAMS.

Nov. 18th. Mr. William Leggett, once editor of the *Evening Post* and *Plaindealer*, a critic of the highest intelligence, and a man of eminent literary ability, appeared as *Bertram*, making a failure so decided that he never again ventured to tread the boards.

Mr. Conway first appeared here on the 20th, as *Hamlet*, and the peerless Mrs. Duff, on the 22d, as *Jane Shore*.

Nov. 25th (Evacuation Day). Mr. Forrest played for the first time the *Indian Chief*, in "She Would be a Soldier," and Mr. Keene appeared as *Patrick*, in the "Poor Soldier."

Nov. 30th. "William Tell" was first played here, with Forrest as the hero; and, on the 1st of December, "Julius

Cæsar," with Forrest as *Marc Antony*, Conway as *Brutus*, and George Barrett as "the lean and hungry *Cassius*"—the length and spareness of his person being his best, if not his only recommendation for the character. Mr. Conway took his benefit December 11th, playing *Cardinal Wolsey*, in "Henry VIII.," with Mrs. Duff's exquisite representation of *Queen Katharine*, for the first time in New York.

Dec. 13th. Mr. Hamblin first appeared, where he afterward reigned as manager triumphant, in the character of *Virginius*.

Dec. 14th. Mr. Forrest played, for the first time in New York, *Earl Osmond*, and, on Christmas night, the youthful libertine, *George Barnwell*. On the latter occasion a new farce was produced, called the "Smoked Miser," wherein Mr. Roberts enacted the hero, *Spiderlimb*.

Mr. Hamblin took his benefit on the 27th, when Forrest played *Lear* for the first time, with Hamblin as *Edgar*, Duff as *Edmund*, Young as *Kent*, and Mrs. Duff as *Cordelia*. Mr. Hamblin and Mrs. Gilfert also appeared as *Sir Charles* and *Lady Rackett*.

Dec. 29th. Mr. Forrest appeared, for the first time, as *Sir Edward Mortimer*, on the 30th as *Octavian*, and on the 3d of January, 1827, for his own benefit, as *Richard III*.

Jan. 15th, 1827. Urged by the embarrassments of her husband, Malibran, and tempted by the offer of five hundred dollars per night from Mr. Gilfert, Signorina Garcia returned to the stage, and first attempted a character in English opera, that of *Count Belino*, in the "Devil's Bridge," from which, oddly enough, all the music was cut, except the songs incidental to her part. With a slight foreign accent in her pronunciation of the language, she was as triumphant here as in the more familiar scenes of the Italian stage.

Jan. 18th. Mr. Dwyer made his first appearance as *Falstaff*, in the "Merry Wives."

Jan. 25th. Mr. Forrest first played *Rolla*.

Jan. 29th. The Signorina took a benefit, appearing for the first time as *Rosetta*, in "Love in a Village," with Denman

(late of the Park) as *Hawthorn*, Keene as *Young Meadows*, Faulkner as *Justice Woodcock*, Hyatt as *Hodge*, and Mrs. Young, *Lucinda*. The Signorina sang in this piece the songs of "My Heart's my Own," "Cush-la-ma-chree," and "Home, Sweet Home," and, with Mr. Keene, the duet, "Begone, I Agree." She also introduced the celebrated scena from "Tancredi," "O Patria," with the ever-favorite "Di Tanti."

The talents of Mrs. Gilfert and Mrs. Duff were first combined in the same play on the 31st, in an entertainment for the benefit of the suffering Greeks, then struggling for independence. The former played *Hermione*, and the latter *Calanthe*, to the *Damon* of Mr. Forrest.

Feb. 5th. The Signorina commenced a new engagement as *Rosetta*, aided by Mrs. Blake as *Lucinda*, her first appearance.

Feb. 7th. After the performance of "Much Ado About Nothing," a grand *Pas Seul*—"La Barege Coquette"—was executed by Madame Francisquy Hutin, her first appearance in America, and the first introduction of the modern French school of dancing on the American Stage. The house was crowded, and an anxious look of curiosity and expectation dwelt on every face; but when the graceful *danseuse* came bounding like a startled fawn upon the stage, her light and scanty drapery floating in air, and her symmetrical proportions liberally displayed by the force of a bewildering *pirouette*, the cheeks of the greater portion of the audience were crimsoned with shame, and every lady in the lower tier of boxes immediately left the house. But time works wondrous changes, and though for a while Turkish trowsers were adopted by the lady, they were finally discarded, and the common ballet-dresses, indecent though they be, were gradually endured, and are now looked upon as a matter of course. Madame Hutin was a skillful, graceful and daring dancer, and was greatly admired by the admirers of her peculiar school of art. She afterward married Claudius Labasse, the ballet master, who did not long survive the union. Madame Hutin Labasse—a widow, and in poverty—last appeared here in 1831.

Mr. Sarzedas made his first appearance in New York, on

the 9th, as *Young Norval*. He was connected with this Theatre for several years. He last appeared in New York in 1840, at the Park, and has since been connected with the Western theatres.

"Don Giovanni" was brought out on the 12th, with George Barrett as the *Don*, Denman as *Octavio*, Roberts as *Leporello*, Keene as *Massetto*, Mrs. Blake as *Leonora*, and the Signorina, *Zerlina*.

Feb. 15th. "El Hyder" was produced, with Mr. Sandford's stud of horses, and Mr. Thompson, from the Lafayette Theatre, as *El Hyder*.

Feb. 20th. Mr. Blake made his first appearance as *Don Felix*, in the "Wonder."

The Signorina took her benefit on the 27th, with "Don Giovanni" and scenes from the "Barber," in which she was assisted by Signor Rosich, his first appearance.

March 1st. Mons. and Madame Achille made their first appearance in America in a *Grand Pas de Deux*. The gentleman was the best male dancer yet seen in America, and Madame, by some, was considered fully equal to Hutin. She was, perhaps, as graceful, but not so dexterous and daring. They last appeared at Richmond Hill in 1832, but a popular dancing academy was afterward kept for many years by Madame Achille, who was as great a favorite in private as on the stage.

Madame Hutin's benefit occurred on the 2d, when she appeared, for the first time, as *Florio*, in the "Forest of Bondy."

Mrs. Duff's benefit took place on the 5th, when she presented Dimond's play of "Adrian and Orilla," finely cast, her husband representing *Prince Altenberg*, and she, *Madame Clermont*; also, for the first time, a new piece called "Returned Killed," thus cast:

King Frederick . . .	Mr. STONE.	Milligan	Mr. DUFF.
Baron Lindorf . . .	" FAULKNER.	Joseph	" KENYON.
Ernest	" BERNARD.	Fritz	" HAMILTON.
Brummenfeld . . .	" LOGAN.	Mad. Lisberg . . .	Mrs. WILLIAMS.
Raubvogel	" ROBERTS.	Victorine	" BRAZIER.

Mrs. Blake revived the tragedy of "Adelgitha" for her benefit on the 7th, Mr. Blake appearing as *Lothair*, and Mrs.

Duff, for the first time, in her grand and thrilling character of *Adelgitha*. The beneficiary appeared as *Marian Ramsay*, in "Turn Out."

For Mr. Keene's benefit on the 11th, Mr. Henry Wallack, from the Chatham, appeared as *Rob Roy*, Mr. Keene as *Francis*, Mr. Roberts as the *Baillie*, Mrs. Blake as *Diana Vernon*, and Mrs. Duff, for the first time, as *Helen McGregor*. It is recorded as a proof of Mrs. Duff's excellence in *Helen McGregor*, that Hyatt, the comedian, who that night witnessed the performance from the boxes, familiar as he was with the actress in her professional walks, and thoroughly inured to the business of the Stage, was so overcome by the cunning of the scene that he was unable to restrain his tears, and that the entire audience exhibited the same unmistakable evidences of deep emotion.

March 20th. Mr. Wilson made his first appearance in this theatre as *Reuben Glenroy*; and on the 23d, Alexander Simpson, from the Chatham, appeared for Hyatt's benefit, as *Molino*, in the "Blind Boy."

April 5th. Mr. Forrest commenced a new engagement as *Damon*, and took his benefit on the 2d of May, as *King Lear*. His performances attracted a large share of public attention, and received the warmest eulogiums of the critics, interspersed with much sensible and well-meant advice.

May 21st. Mr. Forrest played *Virginus*, we believe for the first time; and a new farce, called "Before Breakfast," (in which the elder Mathews was very happy in London) was produced, with the following cast:

Trefoil, McLaughlin, and Macabau by Mr. ROBERTS.			
Maj. Havanna . . .	Mr. C. SCOTT.	Buffer	Mr. FAULKNER.
Lieut. Havanna . . .	" BERNARD.	Fanny	Mrs. BRADSHAW.

May 22d. "Venice Preserved" was performed, with Wilson, Forrest and Mrs. Duff in the cast; and in the afterpiece of the "Sleep Walker," Mr. Roberts, as *Somno*, not only gave admirable imitations of Booth, Kean, Macready, Maywood, Hilson, Barnes, Cowell, Hyatt, Simpson, Clarke, Herbert, Keene and Andrew Allen, but greatly amused the audience by imitating Moses Phillips' imitations of Barnes, and Roberts himself.

May 24th. The nautical melo-drama of the "Flying Dutchman" was produced here, with the following great cast, which insured a great run:

Vanderdecken	Mr. G. BARRETT.	Von Bummell	Mr. ROBERTS.
Von Brant	FAULKNER.	Lestelle	Mrs. G. BARRETT.
Lieut. Mowdrey	BERNARD.	Lucy	" YOUNG.
Tom Willis	" YOUNG.	Rockalda	" DUFF.

The latter character soon descended to Mr. Logan, and has always since, we believe, had a male representative.

June 1st. For the benefit of Mr. Wilson, who was quite successful here, a Mr. Osborne first appeared in America as *Glenalvon*, in the tragedy of "Douglas," with Forrest as *Young Norval*, for the first time in New York; Wilson as *Old Norval*, and Mrs. Duff as *Lady Randolph*.

June 8th. Mr. George Barrett's benefit, and first night of a comedy, called the "Wife's Stratagem," modernized from Shirley's old play of the "Gamesters," thus cast:

Wilding	Mr. G. BARRETT.	Acreless	Mr. LOGAN.
Volatile	BERNARD.	Sellaway	" J. BARRY.
Barnacle	FAULKNER.	Mrs. Wilding	Mrs. YOUNG.
Bob Barnacle	HYATT.	Arabella	G. BARRETT.

Also the first performance of Buckstone's farce of the "Lottery Ticket," in which Roberts made a great hit as *Wormwood*, with G. Barrett as *Capias*, C. Scott as *Charles*, Mrs. Williams as *Mrs. Corset*, and Mrs. G. Barrett, *Susan*.

June 9th. Henry Wallack commenced an engagement as *Rolla*, and on the 11th appeared as *Octavian*, in the "Mountaineers," when Mrs. H. Wallack made her first appearance as *Agnes*.

On the latter evening, a grand ballet of action, entitled the "Deserter," was produced, under the direction of Mons. Achille, with the following cast:

Alexis	Mr. H. WALLACK.	Louise	Mme. HUTIN.
General	YOUNG.	Jeannette	" ACHILLE.
Jean Louis	C. DURANG.	Countess	Mrs. ROBERTS.
Montauciel	Mons. ACHILLE.	Attendant	Miss KENT.
Nicolas	Sig. ANGRISANI.	Aunt	" ARMSTRONG.

On the occasion of Mr. Henry Wallack's benefit, Mr. Hamblin appeared as *Macbeth*, Mr. Wallack as *Macduff*, and his sister, Mrs. Hill, from the Chatham, as *Lady Macbeth*. Mr. and Mrs. Wallack also appeared in "Of Age To-morrow," as *Willinghurst* and *Maria*.

June 27th. In the "School for Scandal," Mrs. Gilfert re-

appeared, after her Southern tour, as *Lady Teazle*, and Mr. Quin made his first appearance in New York as *Moses*. In 1832, poor Quin died in the Philadelphia Almshouse.

Immediately after the comedy, a *pas seul*, from the ballet of the "Twelve Pages," was executed by Mademoiselle Celeste, her first appearance in America. This best of melo-dramatic actresses is said to have been born in Paris, August 6th, 1814, and at a very early age was placed as a pupil in the *Conservatoire* of the *Academie Royale de Musique*. While there, as a child, she appeared with Talma, the greatest of French tragedians, and with Madame Pasta, the most sublime of singers. She was a child in years when she first appeared here, but her grace and beauty attracted universal admiration, and won for her the hand of Mr. Elliott, an American gentleman, to whom she was married in 1828, and by whom she became the mother of an only daughter, since united to a gentleman of Baltimore. After dancing with success in the principal theatres of the Union, she sailed from New Orleans for Liverpool, and there first appeared upon the British stage as *Fenella*, in "Masaniello," in which she achieved a signal success. She went the round of the provincial theatres, and then appeared in London at Drury Lane, and at the Queen's Theatre, where she first gained a metropolitan repute by her astonishing performance of *Mathilde*, in the "French Spy," being soon recognized as a brilliant star in all the best minor theatres of London. After visiting France, Italy, and Germany, she returned to London, and was triumphantly welcomed at Drury Lane, where she appeared in "La Bayadere," "Prince Leboo," "Revolt of the Harem," &c. On the 17th of November, 1834, she again appeared in New York, at the Bowery, as *Mathilde*, and during the season there played some of the most brilliant and successful engagements on record. Understanding the value of the puff preliminary, she was heralded in every paper of the Union in terms of unqualified praise, and curiosity was on tiptoe to witness her performances wherever she went. During this tour, which extended to 1837, it is said that she netted the sum of forty thousand pounds, with which she re-

turned to England. She made us a third visit in 1838, and played her farewell engagement then, at the Park Theatre, in January, 1840.

In 1843, she managed, with the co-operation of Mr. Webster, a theatre in Liverpool, and in 1844, with the same gentleman, became lessee of the Adelphi, London. Her next visit to America was in the fall of 1851, when she made her first appearance at the Broadway Theatre, on the 18th of October, as *Miami*, in "Green Bushes," and took her farewell benefit there in June, 1852. On the 25th of September, 1865, after an absence of thirteen years, Celeste unexpectedly presented herself at the new Broadway Theatre as *Miriam*, the Hebrew Mother, in a new play called the "Woman in Red," and, as of yore, excited her audience to the very highest pitch of enthusiasm.

It was rumored that her re-appearance was rendered necessary by some unfortunate investments which had seriously impaired her hitherto ample fortune.

In her prime, to the greatest elegance and symmetry of person, she added a handsome face, most eloquent dark eyes, and an expressiveness of feature, beyond any actress of the age. Every movement was full of grace, and every attitude a picture. The power, pathos, and effect of her pantomimic acting have never been approached, while her assumptions of male attire and heroic character, in such parts as *Vanderdecken*, in the "Flying Dutchman," and *Valentine*, in "Valentine and Orson," were marvelous exhibitions of daring ambition and successful achievement. Her success in America has been equaled among women only by Fanny Kemble and Jenny Lind, and among the multitude she was undoubtedly the most popular of the *trio*. On her last appearance, her face indicated the ravages of time, by an increased sharpness of feature, and her whole person seemed emaciated, but her powers as an actress were in no wise diminished.

A fourth French *danseuse*, who also acquired considerable favor, was Mademoiselle Heloise, who made her first appearance on the 7th of July in a grand *pas seul*.

July 11th. Mrs. Gilfert had her benefit, playing *Juliana*, in the "Honeymoon," Celeste dancing a *pas seul*, and Signorina Garcia appearing in the "Tancredi" landing-scene.

July 14th. "Love among the Roses," a farce, was first played, as follows:

Ald. Marigold	Mr. C. SCOTT.	Sharpset	Mr. BERNARD.
Capt. Gorgon	" FAULKNER.	Holyhock	" KENTON.
Edmund	" LOGAN.	Rose	Mrs. BRASIER.

The "Hundred-Pound Note," which attained great popularity, was next played on the 18th, with the annexed cast:

Montmorency	Mr. G. BARRETT.	Bilker	Mr. C. DURANG.
O'Snoeknesey	" C. SCOTT.	Lady Pedigree	Mrs. WILLIAMS.
Billy Black	" ROBERTS.	Mrs. Arlington	" HUGHES.
Morgan	" FAULKNER.	Harriet Arlington	" G. BARRETT.
Janus	" KENTON.	Nurse	" ROBERTS.

Roberts as *Billy Black*, with his batch of conumdrums, and his everlasting "Dye give it up?" was perfectly irresistible.

July 23d. Mr. Forrest played *Shylock* for the first time, and Mr. Collingbourne made his first appearance here in the part of *Antonio*.

Aug. 3d. The proceeds of the evening were for the benefit of the widow of William Spiller, the late favorite comedian of the Park and Chatham.

Aug. 8th. Major Stevens, the dwarf, first appeared as *Tom Thumb*.

Aug. 10th. Andrew Allen, the costumer, took a benefit, on which occasion he slipped on the sock as *Governor Heartall*, and *Sir Harry*, in "High Life Below Stairs," and introduced some reminiscences of the Stage for the previous quarter of a century.

Aug. 14th. Mr. Hamblin commenced an engagement as *Brutus*, and on the 20th appeared, for the first time, as *Lord Townly*, with Mrs. Gilfert as the *Lady*.

Aug. 22d. A benefit was given to the widow of Mr. Coyle, the artist, who lost his life by being accidentally thrown from a cart by the sudden starting of the horse from fright.

Aug. 24th. Mrs. Williams played *Richard III.* for her benefit, when her husband made his first appearance here as *Richmond*. No cessation of performance took place during the summer, but the continuance of the season we defer for a future chapter.



CHAPTER XXXV.

Park Theatre, 1827-8.

THE company engaged for the new season at the Park included Messrs. Barry, Simpson, Woodhull, Hilson, Rees, Placide, Howard, Boyle, Foot, W. Jones, H. Williams, H. Knight, Jervis, T. Placide, Povey, Nexsen, Wray, Wheatley, Parker and Durie; Mesdames Hilson, Hackett, Stickney, Sharpe, Wheatley, Barry, Godey, Durie, Moreland and Benjamin, and the Misses Brundage, Bland and Julia Wheatley.

Barnes and Hackett were to appear occasionally, and among the promised stars were Cooper, Mrs. Duff, Miss Kelly, Mrs. Knight, Mrs. Barnes, Horn the vocalist, and Miss Clara Fisher.

Clarke, Lee, Richings, Bancker, Denman, Miss E. Placide, (who retired on her marriage with Mr. Asbury) Mrs. De Luce and Mrs. Smith, were no longer on the stock list.

The establishment was re-occupied for the first time by the regular company, September 3d, 1827. "Paul Pry" was performed, with Hilson as *Paul*, Placide as *Col. Hardy*, H. Williams as *Frank*, and Barry as *Harry Stanley*, the remainder of the characters as originally performed. A ballet followed, entitled the "Highland Wedding," in which Mr. Parker and Mrs. Godey appeared, and the entertainments terminated with the "Burning of the Kent."

The French Opera, for a period, was given twice a week, on which nights the comedians migrated to their old place of refuge, the Broadway Circus.

Sept. 5th. Mr. Hackett made his first appearance, after his return from Europe, as *Richard III.*, in imitation of Kean; and, on the 7th, in conjunction with Mr. Barnes, appeared in the "Comedy of Errors," in which he was far more admired and applauded.

Mrs. Moreland made her first appearance in a fancy dance on the 5th, with great approbation.

Sept. 11th. "The Will" was performed, with Miss Clara Fisher as *Albina Mandeville*, succeeded by the farce of "Old and Young," in which she personated the four *Mowbrays*, supported by Jones as *Old Wilton*, Nexsen as *Mowbray*, Placide as *Peter*, and Mrs. Wheatley, *Peggy*. Clara Fisher's first list of characters on the Park boards, following the above, consisted of *Goldfinch*, *Maria*, ("Actress of All Work") *Helen Worrett*, *Letitia Hardy*, *Crack*, *Little Pickle*, *Young Norval*, *Harriet*, ("Is He Jealous?") *Priscilla Tomboy*, *Lydia Languish*, *Cherubino*, *Clari* and *Marian Ramsay*, in all of which her success was unprecedented, and words were wanting by the critics to express a due opinion of her merits.

Miss Clara Fisher (now Mrs. Maeder) was born in England, July 14th, 1811. Her father, Mr. Frederick George Fisher, a gentleman of fine literary taste, was, at one time, proprietor of a noted library at Brighton, and afterward an active auctioneer in London. Displaying unconsciously, at the earliest age, a natural genius for dramatic performance, she was taken when six years old to witness a rehearsal of "Gulliver in Lilliput," at Drury Lane Theatre, the performers being children between the years of six and ten, and was so fascinated with the scene that she eagerly begged her father's permission to join the little troupe, and having recited a speech from "Jane Shore" to the manager, she was at once engaged, and on her account a masque, written by Mr. Fisher, was added to the drama, introducing the last act of *Richard III.*, in which character (as *Lord Flimnap*) Miss Clara first came before the public with a success so decided that the burlesque was repeated seventeen nights, and immediately after the youthful *Roscia* was engaged at Covent Garden, where she

appeared with equal *éclat*. It is worthy of remark that among the Lilliputian army at Drury Lane, two eminent New York favorites, Mrs. Vernon and Mrs. Hamblin (Shaw) first paced the boards of a theatre.

So marvelous was Miss Fisher's excellence in *Richard*, and so intense the curiosity to witness her performance, that applications for her services poured in from every quarter, and in the course of a few years she had appeared with corresponding success in all the principal cities and towns of Great Britain and Ireland; in fact, she was the wonder of her times, and as a juvenile performer, eclipsed all predecessors and successors.

After five years spent in starring, an engagement for three years, at a large salary, was accepted for her at Drury Lane, where she re-appeared as *Little Pickle*, December 3d, 1822, with the most rapturous applause, which she commanded in every succeeding character while she remained there.

On her arrival in America, she had not yet reached her seventeenth year, and though not possessing strict beauty of feature, was certainly one of the most bewitching specimens of feminine creation that eyes had ever looked on.

Her person, below the middle height, and just reaching, but not exceeding a delicate plumpness, was exquisitely formed; her manners were sprightly and vivacious, yet perfectly natural and artless; her expression arch and intelligent; her cheeks dimpling with smiles, and her eyes were

"So modestly beaming,
Of mischief she could not be dreaming,
Yet many can tell how fatal the spell
That lurked in the eyes of—"

the song says—Kate Kearney; but Truth might justly, if not harmoniously, substitute the name of our fair heroine.

Appearing, as she constantly did, in the characters of boys and striplings, she had her fine hair closely cut on the back of the head, while on her brow she wore the then fashionable rolls or puffs, a style that was immediately adopted by all fashionable ladies under twenty-five, and by some of more

mature age; while an imitation of her delicate but natural lisp was considered equally indispensable. In fact, she belonged to the royal family of lions, and her name was borrowed to give popularity to new fashions and old hotels, slow stages and fast racers; and anything or anybody that could claim the most distant connection with the "celebrated Clara Fisher" was sure of attracting notice and distinction.

On her appearance as *Albina*, a feeling of disappointment was felt by the audience during the earlier portion of the play, until she introduced, for the first time in America, the song of "Hurrah! for the Bonnets of Blue," which went like an electric flash through the house, and drew down that spirit-stirring applause so necessary to give confidence to one appearing for the first time before a crowd of strangers. But from that moment all was life, animation and success, and her performance of the soldier, the fop, and the glutton, in the *Four Mowbrays*, stamped her the very best of actresses in light and eccentric comedy.

For several years her popularity was unbounded, and when at last it began to wane, it could be attributed only to the fickleness of public taste and the immense influx of foreign rivals, for no diminution of merit was at all perceptible.

Her intellect was capable of grasping the most masterly creations of the most exalted minds, and in childhood her success was equally apparent in tragedy, opera, or farce, but on reaching womanhood, her face, voice and person were adapted principally to the lighter characters of opera and comedy, and in the latter line we consider her the most perfect and finished actress that has ever trod the American Stage.

Her best character in tragedy was *Ophelia*, which she played with the most touching grace and winning simplicity; her *Viola*, too, was a beautiful personation; yet she produced far more effect in the more every-day character of *Clari*, which she played with a pathos so irresistible and natural, that tears were always forced from every eye that saw it.

In the fashionable lady of high comedy, she had all the

ease and grace and elegance requisite for the part, but her diminutive figure lent no aid to support its dignity, and she often appeared the child aping the woman; yet her *Lady Teazle* was a very charming performance, and we have seen her play *Lady Gay Spanker* far more to our liking than its first representative, Miss Cushman, who divested the character of everything like refinement or delicacy. In opera, Clara Fisher appeared to every advantage that a thorough knowledge of music with a limited extent of voice permitted. She has personated with approbation the *Prince*, in "Cinderella," *Arbaces*, in "Artaxerxes," *Susanna*, *Liza*, &c., but her best vocal efforts were found in those ballads to which her inimitable expression gave a lasting popularity. Among these may be enumerated, "Fall not in love, dear girls, beware!" "I should very much like to know," "Kate Kearney," "Love was once a little boy," "Ah! I remember that sweet hour," "Merry mountain horn," "Honi soit qui mal y pense," "The girl that I love," and a hundred others. One indeed will never be forgotten by those who heard it from the lips of *Little Pickle*, "Since then I'm doomed this sad reverse to prove," which was given with such plaintive sadness as to move every heart to pity. Her Sailor's Hornpipe, too, in this character, probably gave more real pleasure than any fantastic *pas* ever executed by a French dancer.

The line of characters in which Clara Fisher appeared with most success was the same in which Mrs. Jordan and Madame Vestris achieved their greatest triumphs—the former as the true actress of nature; the latter as the most elaborate exemplar of artificial life. She was nature itself in the mischievous boys and romping girls of the Stage, while the pert chambermaid and the belle of the saloon were hit off with an unexampled fidelity. What could be more perfect than her *Vincent*, in "John of Paris," or her *Cherubino*, or her *Paul the Pet*? Who could have excelled her in *Peggy*, the "Country Girl," or *Letitia Hardy*, or *Helen Worrett*, or *Harriet Arlington*? Were there ever such amusing Abigails as her *Betty Finikin*, or *Phæbe*, in "Paul Pry," or *Victoire*, in the "Invin-

cibles?" How different, yet equally admirable, were her *Giovanni* and *Cowslip*, *Nell Gwynne* and *Amanthis*, *Dolly Bull*, *Cicely Homespun* and *Kate O'Brien*—in sooth, one might extend the list indefinitely, and arrive at the same conclusion in the end, that she was unequalled.

One of the best characters of her later days was the *Fool*, in "Lear," which she made a very important personage when Macready brought out the play as originally written; and during the last few years she has played with the most consummate ability such characters as *Mrs. Page*, *Mrs. Trictrac*, *Mrs. Candour*, *Barbara Manly*, in "Romance and Reality," *Mrs. Bob Cratchet*, the *Widow Green*, *Audrey*, &c. &c.

Clara Fisher never sought vulgar admiration—she never forced a point and then solicited applause. Like Mrs. Duff in tragedy, her unity of conception was most remarkable, and she never willingly raised a smile at the expense of consistency. Her attention to the minutiae of a part was wonderful, and the skill and carefulness she has evinced during the present season (1866) prove that it was not her youthful freshness alone nor the credulity of her admirers that rendered her so long an idol.

On the 6th of December, 1834, she was united in marriage to Mr. James G. Maeder, a distinguished musician, and the vocal preceptor of Mr. Wood, Charlotte Cushman, and other celebrities. Much of the ample fortune she acquired in her earlier years was lost in the ruin of the United States Bank, and much in unfortunate attempts at theatrical management. Her last engagement at the Park was in the disastrous season of 1840–41, when she was in the stock company. On the 28th of September, 1841, she had the honor of receiving a complimentary benefit there, arranged for her by a committee of ladies, the receipts of which amounted to nearly two thousand dollars. Her last appearance on that Stage, the scene of her many triumphs, was in the character of *Lydia Langwish*, for the benefit of her sister, Mrs. Vernon, November 6th, 1844. After a residence of several years in Albany, she returned to this city in the fall of 1851, and appeared for one season at

Brougham's Lyceum, and afterward occasionally assisted in Madame Thillon's opera troupe at Niblo's. Of her personal character, we are assured by one who knows her well that in private life alone can her virtues and worth be properly appreciated, and that she truly is the blessing and pride of her domestic circle.

Sept. 15th. Mr. C. W. Armstrong, editor of the *New York Spy*, had a benefit, on which occasion Mr. Rees, who proved to be a valuable actor in comic old men, made his first appearance in America as *Justice Woodcock*, in "Love in a Village;" Mr. Richings made an only appearance in *Young Meadows*; Ferdinand Durang, ditto, in a hornpipe; and Mr. Duff played *Looney McTwolter*, his first appearance here in four years.

Sept. 19th. Mr. Hackett appeared as *Paris*, in Massinger's "Roman Actor," with his celebrated defense of the Stage. The attempt was pronounced "a little heavy, but no less divine."

Mr. Cooper commenced an engagement on the 24th, as *Virginius*, and to strengthen his failing attraction, the aid of Mrs. Duff was called in, who, on the 27th, made her first appearance here in four years as *Belvidera*.

The "Hundred-Pound Note" was first played here on the 29th, with Hilson as *Billy Black*; Simpson, *Montmorency*; Rees, *O'Shaughnessy*; Mrs. Wheatley as *Lady Pedigree*; and Mrs. Sharpe, *Harriet*.

Miss Clara Fisher's first benefit in America occurred October 1st, when she appeared in "Clari," "Is He Jealous?" and "Turn Out."

Miss Kelly first appeared this season on the 3d, as *Beatrice* and *Rosina*; and on the 4th, for the first time, personated *Gil Blas*.

Oct. 5th. After the performance of "Bertram," with Cooper and Mrs. Duff, a scene from the "Man of the World" was given, in which Mr. Hackett first attempted the character of *McSycophant*.

Oct. 8th. The farce of "Comfortable Lodgings" was first

played, in which Mr. Rees made a capital hit as *Sir Hippington Miff*, with Placide as *Captain Bonassus*, Hilson as *Rigmarole*, Mrs. Wheatley as *Mme. Bonassus*, and Mrs. Sharpe, *Antoinette*.

Oct. 9th. Mr. Henry Knight made his first appearance in America as *Tom*, in "Intrigue," and *Robin Roughead*. He was a son of the famous London comedian, and was himself an amusing actor, though not of the first class. He married the elder Miss Kent, daughter of the former comedian of the Park, and is last remembered in New York at the Richmond Hill, in 1832. He died at Elktown, Maryland, December 15th, 1839, from the effects of an injury received while attempting to jump on a rail-car when in motion.

Oct. 11th. Soane's legendary romance of "Faustus" was produced with great splendor, and the following cast:

Faustus	Mr. SIMPSON.	Mephistophiles . . .	Mr. BARRY.
Ct. Orsino	" HOWARD.	Adine	Mrs. KNIGHT.
Ct. Cassanova	" PLACIDE.	Rosolia	" SHARPE.
Montolio	" WOODHULL.	Lucetta	" HACKETT.
Wagner	" HILSON.		

The music, by Bishop and Horn, had ample justice done it, and Mrs. Knight, who made her first appearance this season, gave especial satisfaction in her songs, "Come, Love, to Me," and "Saul, O King!"

Mrs. Duff took her farewell benefit on the 12th, appearing, for the first time in New York, as *Virginia*, to Cooper's *Virginus*. Mr. Duff also appeared as *Murtoch Delany*, in which he gave the original song and planxty. They sailed for England on the 4th of December.

Oct. 17th. Mr. Charles E. Horn made his first appearance in America as the *Seraskier*, in the "Siege of Belgrade." He soon after appeared as *Prince Orlando*, *Don Sylvio*, *Henry Bertram*, and *Trumore*, ("Lord of Manor") with Mrs. Knight's aid as *Floretta*, *Isadora*, &c. Mr. Horn was born in London, (of German descent) A.D. 1788. His father was a distinguished musician, and instructed him on the piano-forte; the science of music was imparted by Baumgarten, and his vocal tutors were Rauzzini and T. Welsh. He first performed in the orchestra at Covent Garden, on the double base, and afterward

at the Italian opera, on the second violoncello. He made his appearance as a singer at the Lyceum Theatre, June 26th, 1809, and rising rapidly in favor, soon attained a high position on the boards of Drury Lane. While he retained his voice, he was equally admired here, but its failure caused him to leave the stage about 1835, although he afterward frequently appeared in the concert-room as vocalist and an accompanist on the piano. He also at one time was engaged in business as music-seller and publisher. As a composer and adapter, he was very happy. Several of his songs, "I've been Roaming," "Deep, deep Sea," "Cherry Ripe," "Mermaid's Cave," "Dark-eyed One," &c., attained great popularity. The music of the "Bee Hive," "Woodman's Hut," "Ninth Statue," "Lalla Rookh," "Dido," &c., was of his composition, and he also arranged many foreign operas for the English Stage. His last original opera, "Ahmed Al Kamel, or the Pilgrim of Love," was produced at the old National Theatre, in 1840. Mr. Horn died at Boston of typhoid fever, October 22d, 1849. His first wife was Miss Ray, a London actress, and his second, whom he married here, was the vocalist Miss Horton, who survived him.

Miss Kelly took her benefit on the 30th, when she appeared as *Caroline*, in the "Prize," and *Rosantha*, in "Brother and Sister," aided by Horn and Mrs. Knight, and Clara Fisher played the *Mowbrays*.

Mr. Horn's first benefit came off November 5th, when he appeared as *Lord Winlove*, in "Fontainebleau," with Mrs. Knight as *Rosa*, and Clara Fisher as *Dolly Bull*. Miss Kelly also appeared, and the musical farce of "Abon Hassan" was first played, with the following cast:

Abon Hassan	Mr. HORN.	Zobeide	Mrs. STICKNEY.
Caliph	" JONES.	Zullema	" KNIGHT.
Mesroul	" REES.	Noxamoul	" WHEATLEY.
Zabouc	" PLACIDE.		

Nov. 7th. Mrs. Knight's benefit, when the "Duenna" was revived, with Horn as *Carlos*, Howard as *Ferdinand*, Placide (first time) as *Don Jerome*, Miss Kelly, Clara, and Mrs. Knight, *Louisa*. Clara Fisher likewise appeared as *Paul*, to Mrs. Knight's *Virginia*.

Nov. 8th. A new version of "Der Freyschutz," with Weber's music, was given, with the following cast:

Caspar	Mr. HORN.	Killian	Mr. PLACIDE.
Adolph	Miss KELLY.	Linda	Mrs. KNIGHT.
Ottocar	Mr. HOWARD.	Rose	" SHARPE.
Bernhard	" WOODHULL.		

Caspar was the best part that Horn ever played or sung, and he has never since been equaled in it, while Mrs. Knight's *Linda* was justly considered one of her happiest efforts.

Nov. 9th. Mr. Cooper commenced his farewell engagement in his best part, *Virginius*, Mrs. Barnes making her first appearance this season as *Virginia*.

Nov. 12th. The farce of "Bears not Beasts" was first played, as follows:

Snapall	Mr. PLACIDE.	Babalonk	Mr. JONES.
Puddifat	" REES.	Zaida	Mrs. SHARPE.
Bashaw	" WOODHULL.	Fatima	" GODEY.

Nov. 15th. The Frenchy drama of the "Gambler's Fate" was brought out with much success, and was throughout exceedingly well played by the following performers:

Old Germain	Mr. JERVIS.	Baalamb	Mr. PLACIDE.
Albert	" BARRY.	Julia	Mrs. BARNES.
Henry	Mrs. SHARPE.	Mme. Belcour	" STICKNEY.
Malcour	Mr. WOODHULL.	Mrs. Baalamb	" WHEATLEY.

Nov. 16th. Mrs. Hackett's benefit. The "Marriage of Figaro," with Mrs. Barnes as *Cherubino*, Miss Kelly as *Susanna*, and Mrs. Hackett as the *Countess*; also the "Hundred-Pound Note," with Hackett, for the first time, as *Montmorency*, and Barnes as *Billy Black*.

Nov. 21st. Mrs. Barnes's benefit. *Adelgitha*, for the first time, by Mrs. Barnes; the "Citizen," with Miss Kelly as *Maria*, and the "Gambler's Fate," with little Charlotte Barnes as the child *Rose*.

Nov. 23d. First night of "Peter Wilkins, or the Flying Islanders," with Miss Kelly as *Peter*, Jervis as the *Nondescript*, Woodhull as *John Adams*, Rees as *O'Scud*, Placide as *Crow-quill*, Mrs. Sharpe as *Yourakee*, and Mrs. Godey, *Hallicornia*. It did not prove as popular here as at the Bowery.

Morris's drama of "Brier Cliff" was first played here on the 26th, with Barry as *Onalaska*, Simpson as *Capt. Musgrave*, Placide as *Doctor Meredith*, and Mrs. Hilson, *Mary Jansen*.

Nov. 28th. The "Comedy of Errors," &c., for the benefit of the widow of the late Mr. Pritchard.

Nov. 30th. Mrs. Hemans's beautiful drama, entitled the "Vespers of Palermo," was produced by Mrs. Hilson, for her benefit, cast as follows:

Count di Proclida . . .	Mr. BARRY.	Anselmo	Mr. FOOT.
Raimond	" SIMPSON.	Vettoria	Mrs. BARRY.
Ezibert	" WOODHULL.	Constance	" HILSON.
Montalba	" JONES.		

We believe it was never repeated.

Dec. 3d. For Mr. Simpson's benefit, a trashy drama, called the "Cornish Miners," was first represented, and Mr. Hackett appeared, for the first time, as *Tristram Fickle*, in the "Weathercock."

Dec. 8th. During the performance of "Faustus," owing to an accident happening to the machinery, Mrs. Barry and Messrs. Barry and Simpson were very severely injured by falling—the lady having one of her legs broken.

Dec. 10th. First night of Miss Clara Fisher's second engagement. The "Will," and "Old and Young," were performed.

Dec. 14th. Mr. William Forrest (brother of the tragedian) made his first appearance in this theatre, as *Harry Dornton*.

Dec. 18th. Mrs. Sharpe took her benefit, appearing for the first time as *Count Belino*, and reviving an old farce called the "Recontre," thus cast:

Boncœur	Mr. REES.	Pierre	Mr. PLACIDE.
De Courcy	" WOODHULL.	Mme. Merville . . .	Mrs. SHARPE.
St. Leon	" HOWARD.	Justine	" HACKETT.

Dec. 28th. For Miss Clara Fisher's benefit, Mr. Archer, from the Bowery, appeared as *Romeo*, the lady personating *Juliet*, for the first time, and appearing in a new piece called the "Ten Mowbrays!"

Dec. 31st. Mr. Barry's benefit occurred, when he appeared, for the first time since his accident, on crutches, as *Capt. Bertram*, in "Fraternal Discord," with Clara Fisher as *Charlotte*, who also played for the first time *Capt. Allclack*, in the "Invisible Girl."

Jan. 2d, 1828. The beautiful Mrs. Austin made her first appearance in New York as *Rosetta*, in "Love in a Village,"

followed by her subsequent assumptions of *Mary Copp*, *Rosina*, *Lucy Bertram*, *Clara*, in the "Duenna," &c. This brilliant songstress, who had just concluded a successful engagement in Philadelphia, where she had first appeared in America, on the 10th of December, 1827, was more accomplished in the Italian school of music than any vocalist who had preceded her, Malibran alone excepted. Her voice extended to nearly three octaves, and possessed remarkable purity and sweetness, "its liquid tones coming as softly on the sense of hearing as snow upon the waters, or dew upon the flowers." Her merit was confined exclusively to her singing and to a very lovely personal appearance. She was no actress, nor had she the archness, expression or feeling requisite for a successful ballad singer. Under the skillful management of her musical director, Mr. F. H. F. Berkeley, she attained a popularity superior to any English singer, Mrs. Wood excepted, on whose appearance she was naturally thrown in the shade. Mrs. Austin was the original heroine here of "Cinderella," "Artaxerxes," the "White Lady," "Caliph of Bagdad," "Fra Diavolo," and other operas, which owed their success principally to her exertions. Her *Ariel*, in the "Tempest," and *Apollo*, in "Midas," to this day remain unapproached in excellence. She played her farewell engagement at the Park in 1835, making her last appearance there on the 8th of April, but was induced by liberal offers afterward to play a few nights at the Bowery, where she made her last appearance in America, on the 8th of May, 1835, as *Diana Vernon* and *Virginia*. We believe she still lives in Europe.

Jan. 8th. The romance of the "Sleeping Beauty" was first produced, and received much applause, with the following cast:

Aldibert	Mr. BARRY.	Edward	Mrs. GODDY.
Edgar	" HOWARD.	Ethelinde	" SHARPE.
Oswin	" REED.	Ellen	" HACKETT.
Launcelot	" PLACIDE.		

Jan. 11th. Mr. Pearman's first appearance this season, as *Trumore*, in the "Lord of the Manor," for the benefit of Mrs. Austin, who played *Annette*.

Jan. 14th. Miss Kelly's first night, as *Rosalind*, to Mr. Maywood's *Jacques*.

Jan. 17th. For the benefit of Mr. Barnes, the celebrated comedy from Plautus, entitled "Amphytrion, or the Two Sosias," with the following cast:

Mercury . . . (as Sosia) . . .	Mr. HACKETT.	Alcmena	Mrs. SHARPE.
Jupiter	REED.	Phœdra	" HACKETT.
Amphytrion	" WOODHULL.	Bromia	" WRATLEY.
Sosia	" BARNES.		

Shakspeare doubtless took his "Comedy of Errors" from this drama, and, although better adapted to the modern stage, it lacks all of the nature and probability of the original.

Jan. 18th. First night of a series of operas, embracing "Lionel and Clarissa," "Marriage of Figaro," "Der Freischutz," "Castle of Andalusia," "Clari," "Abon Hassan," "No Song, No Supper," and "Midas," in which Mrs. Austin appeared for the first time as *Clarissa*, the *Countess*, *Linda*, *Lorenza*, and *Margaretta*; Mr. Horn as *Count Almariva*, Miss Kelly as *Alphonso*, Pearman as *Lionel*, *Figaro*, *Adolph*, *Ferdinand*, and *Apollo*, and Mrs. Knight as *Clari*, *Zuliema*, &c.

Jan. 31st. Arne's celebrated recitative opera of "Artaxerxes," the first English one of the class, was produced with great care, and with a corresponding success. Horn, Pearman, and Mrs. Austin were triumphant in the characters of *Artabanes*, *Arbaces*, and *Mandane*, and were ably seconded by Mrs. Hackett as *Artaxerxes*, and Mrs. Sharpe as *Semira*.

Feb. 4th. Mrs. Sloman, from Covent Garden, made her first appearance in New York as *Isabella*. Her succeeding characters were Mrs. *Haller*, *Belvidera*, *Jane Shore*, (with Hackett as *Gloster*) *Juliet*, *Evadne*, and Mrs. *Beverly*, the latter for her benefit on the 18th, when Mr. Sloman made his first appearance as *Sam Savory*, and sung several comic songs that attained great popularity. Mrs. Sloman's maiden name was Whitaker, and in early life she married Henry Dowton, a son of the great comedian. On his death, she married John Sloman, and appeared successfully in London in 1824. Her American *début* took place at Philadelphia, December 7th, 1827, and she there played a triumphant engagement. In New York, she never had the same popularity; although a correct and ladylike actress, she was too coldly classical to suit the multitude. Her declamation was remarkably fine.

Mr. Sloman, who was a Christianized Jew, possessed merit as a *farceur*, but his *forte* was comic singing, wherein he developed a burlesque humor that was very taking. His "Betsy Baker," "Major Longbow," "Sweet Kitty Clover," and other ditties, were entertainments that during his first visit never failed to secure him overwhelming benefits. After two or three years they returned to England, but came to America again in 1839, when their attraction as stars was entirely gone. Mrs. Sloman last played in the Park stock company, A.D. 1845, and after residing with her husband in Charleston, S. C., for many years, died there in January, 1858. Their daughter, Miss Jane Sloman, some years since created a sensation here as a pianiste of the highest rank.

Feb. 13th. First performance of "Alfred the Great:"

Alfred	Mr. WOODHULL.	Gog	Mr. HILSON.
Edwy	" WILLIAMS.	Judith	Mrs. SHARPE.
Greybald	REES.	Blanche	" HACKETT.
Guthrum	" REED.	Bertha	" WHEATLEY.

Feb. 27th. First performance of the "Goldsmith:"

Count Rosenberg	Mr. SIMPSON.	Countess	Mrs. STICKNEY.
Oliver	" WOODHULL.	Isabella	" SHARPE.
Bernard	" PLACIDE.	Margaret	" WHEATLEY.

March 3d. Second benefit of Mrs. Sloman, who appeared as the "Grecian Daughter," and *Lisette*, in the new and beautiful drama called the "Sergeant's Wife." Mr. Rees played *Old Cartouch*; Mr. Woodhull, *Dennis*; Mr. Placide, *Robin*; and Mrs. Hackett, *Margot*.

March 6th. The "Courier of Naples," for the first time:

Sorelto	Mr. REED.	Alserno	Mr. WOODHULL.
Ferdinand	" BARRY.	Pedro	" JONES.
Sanetro	" SIMPSON.	Georgette	Mrs. HILSON.

Major Stevens, the Dwarf, appeared as *Tom Thumb*, on the 11th, which he repeated for his benefit on the 13th, with *Goliath*, in the "Young Quaker."

March 17th. First night of a new comedy, called "Forget and Forgive:"

Sir Gregory Ogle	Mr. REES.	Georgette	Miss CLARA FISHER.
Baron Ledoux	" PLACIDE.	Jeannette	Mrs. HILSON.
Cameron	" BARRY.	Lady Ogle	" WHEATLEY.
Sidney	" SIMPSON.	Lady Radcliff	" SHARPE.
Rumbold	" HILSON.	Miss Cateaton	" HACKETT.

Miss Fisher's new characters during this engagement were *Marplot*, *Maria Darlington*, *Amelia Wildenheim*, the *Young Widow*, and, for her benefit, *Richard III*.

March 24th. The "Knights of the Cross," (from Scott's *Talisman*) was first played in New York, as follows:

King Richard	Mr. SIMPSON.	Charegite	Mr. JONES.
King Philip	" NEESSEN.	Blondel	Mrs. HACKETT.
Sir Kenneth	" BARRY.	Queen	" HILSON.
Saladin	" WOODHULL.	Edith	" SHARPE.

March 27th. Miss George, from the Bowery, first appeared here, for Mr. Sloman's benefit, as *Lucy Bertram*, in "Guy Mannering," with Mrs. Sloman as *Meg Merrilies*.

April 1st. Peake's amusing farce of the "Haunted Inn" was brought out, with Jones as *Sir Tomyn Probe*, Hilson as *Tommy Tadpole*, Simpson as *Capt. Levant*, Placide as *Corporal Trot*, Miss Brundage as *Angelica*, Mrs. Wheatley as *Mrs. Gristle*, and Mrs. Hackett as *Jenny Toft*.

April 8th. Mr. Cooper's first appearance since his return from Europe, where his unceremonious condemnation by the critics had caused his visit to be brief, and had awakened here a feeling which rendered his reception enthusiastic. He appeared as *Macbeth*, supported by Mrs. Hill, from the Chatham and Lafayette Theatres, her first engagement here.

April 9th. The opera of "Dido," music selected from Rossini, and arranged by Horn, was first represented here by Pearman as *Aeneas*, Horn as *Jasbus*, Howard as *Ararpas*, Mrs. Sharpe as *Selene*, and Mrs. Austin as *Dido*. It was not very successful.

April 15th. Miss Hamilton, a young lady brought by Cooper to this country, made her *début* as *Virginia*, and *Sophia*, ("Rendezvous.") We believe she appeared but once more, on the 21st, for Cooper's benefit, as *Desdemona*, when Mr. Forrest played *Iago*, to the veteran's *Othello*.

April 25th. For Mr. Simpson's benefit, after the performance of the "Siege of Belgrade," a grand *pas de quatre* was executed by Mons. and Mme. Achille, Mlle. Heloise, and M. Angrisani, for the first time on the Park boards.

About this time Mr. Sloman concluded his third engagement, and Mr. Maywood, Miss Kelly, Mr. Somerville and Master Collett, an excellent dancer, were engaged, the two latter appearing for the first time on these boards.

May 1st. The "Red Rover" (from Cooper's novel) was first played here, as follows:

Red Rover	Mr. SIMPSON.	Homespun	Mr. PLACIDE.
Lieut. Wilder	" BARRY.	Mrs. Willys	Mrs. HILL.
Dick Fid	" HILSON.	Gertrude	" HILSON.
Nightingale	" WOODHULL.	Mme. De Lacy	" WHEATLEY.

May 13th. For his benefit, Mr. Hackett first attempted *Falstaff*, with Henry Wallack's aid as *Hotspur*.

May 14th. Mr. Maywood, for his benefit, introduced a new farce, called "An Aunt in Virginia," wherein he personated *Mrs. Clatterpenny*, an old Scotch lady. He also appeared as *Rolamo*, and *Old Cartouch*, in the "Sergeant's Wife."

May 16th. Miss Kelly's benefit, the lady appearing as *Mrs. Banter* and *Lady Contest*, and the first performance of Moncrieff's famous comedy of "Paris and London," with its celebrated dioramic scenery.

Viscount Volatil	Mr. BARRY.	Barney	Mr. BARNES.
Fred. Froth	" SIMPSON.	Viscountess	Mrs. HILSON.
Capt. Gobble	" JONES.	Rose	" HACKETT.
Jean Frisacque	" PLACIDE.	Sally Trot	" WHEATLEY.
Thomas Trot	" HILSON.	Coralie	" SHARPE.

May 22d. Mrs. Hilson's benefit, and first night of Moncrieff's "Somnambulist," in which the admired beneficiary made a deep impression as the heroine. It was thus cast:

Rosambert	Mr. SIMPSON.	Ernestine	Mrs. HILSON.
Edmund	" BARRY.	Gertrude	" SHARPE.
Colin de Trop	" HILSON.	Dame Michaud	" WHEATLEY.
Oliver	" PLACIDE.		

May 24th. Mr. C. E. Muzzy made his *début* on the stage as *Rolla*.

May 26th. Morton's burletta of the "Invincibles" was brought out with great applause, Miss Clara Fisher as *Victoire*, one of her best parts, Barnes as *Gen. Verdun*, Howard as *Floriville*, Woodhull as *O'Slash*, and Placide as *Brusque*.

The Bowery Theatre having been destroyed by fire on the 24th inst., a benefit was given to the suffering members of the company on the 29th, when the following brilliant bill was presented, combining a greater array of talent than had ever before been gathered together. Messrs. Barnes, Hilson, Barry, Simpson and Stevenson, Mrs. Wheatley and Mrs. Hilson, appeared in the fourth act of the "Poor Gentleman." An act of "Damon and Pythias" followed, with Forrest as *Damon*, and Mrs. G. Barrett as *Hermione*. Messrs. Barnes, Archer and

G. Barrett, with Miss Kelly, gave the "School for Scandal" screen-scene. A grand concert succeeded, in which Mrs. Austin, Mrs. Knight, Miss George, Miss Clara Fisher, Mrs. Hackett, Mrs. Sharpe, and Messrs. Horn, Pearman, Geo. Holland, Sloman and Howard took part. The entertainments concluded with the "Hundred-Pound Note," in which *Billy Black* was personated in the first act by W. B. Chapman, and in the second act by Roberts. George Barrett played *Montmorency*; Comer, *O'Shaughnessey*; Collingbourne, *Morgan*; Mrs. Jones, *Lady Pedigree*, and Miss Rock, *Harriet Arlington*.

June 3d. Mr. H. A. Williams's benefit, and first appearance on this stage, in the character of *Little Pickle*, of Miss Louisa Lane, aged eight years, since a favorite performer as Mrs. Henry Hunt and Mrs. John Drew.

June 7th. Benefit of the little Misses Parker, who, as dancers, were great favorites. Miss Wells, afterward the first wife of John Sefton, and a *danseuse* of some pretensions, assisted.

June 9th. First night of a new opera, "Isidore de Merida," with Horn as *Isidore*; Hilson, *Benito*; Howard, *Laurens*; Mrs. Sharpe, *Algonda*; and Mrs. Austin, *Florimante*.

June 10th. Mr. Placide's benefit. First time in America of the play called "John Rock," with Barry as the hero, Simpson as *D'Orville*, Placide as *Dennis O'Shea*; Mrs. Sharpe, *Clara*, and Mrs. Hill, *Mary*. On this occasion the beautiful Mlle. Constance first appeared in America in a grand *pas de deux*, in conjunction with her fascinating sister, Celeste.

July 14th. Mlle. Rosalie, another favorite French *danseuse*, made her *début* on the occasion of George Barrett's benefit.

June 28th. The "Apostate" was performed, with Booth as *Pescara*, Maywood as *Malec*, and Mrs. Duff (for this night only) as *Florinda*, being, we think, her last appearance on the Park Stage. Mrs. Duff had lately returned from England, where she had played a successful engagement at Brighton, and on the 1st of March had appeared at Drury Lane as *Isabella*, when her fright was so excessive as to completely para-

lyze her powers. Being "damned with faint praise," she immediately resolved to return to the land where she was better known and appreciated, though we believe a longer trial would have won her transatlantic fame; for certainly at that time there was no actress on the British Stage who could be called her equal.

July 1st. Celeste's first benefit at this theatre, when Mrs. Austin appeared for the first time in "*Giovanni in London*."

July 2d. Mr. Booth's benefit, when he appeared as *Macbeth* and *Geoffrey Muffincap*, with Mrs. Gilfert as *Lady Macbeth*, (her first appearance here in five years) and Mr. John R. Scott as *Malcolm*, his first appearance in New York, or indeed on any stage. His next attempt was at the Tremont Theatre, Boston, as a servant in "*Speed the Plough*," a part of two lines in length, which he delivered incorrectly, and for three months after was not allowed to speak at all, being confined solely to walking in processions, filling up groupings, &c. He, however, persevered there with such indomitable spirit that he was rewarded with high promotion the next season, and a year or two after was allowed to attempt leading characters in tragedy at the Arch Street Theatre, Philadelphia, where he made a very favorable impression. Mr. Scott made his second appearance in New York at the great Payne benefit, as *Titus*, in "*Brutus*," November 29th, 1832, and soon after became a great favorite at the Bowery and other minor theatres as a principal tragic and melo-dramatic actor. Possessing a fine personal appearance and great natural abilities, he might, with proper caution in his personal habits and a closer application to study, have ranked among the very highest of our actors. His school was that of Forrest, but he was not a servile imitator, and, like Booth, in the latter part of his career he was apt to disappoint his audiences by sudden disappearances.

In 1847, Mr. Scott appeared in London at the Princess's Theatre. He was a native of Philadelphia, born October 17th, 1808, and died suddenly in New York in the summer of 1856.

Mr. Rees' benefit, and last night of the season, occurred on the 5th of July, when Master Mercer, a lad of much vocal ability, first appeared in New York. A summer season immediately followed.

Mr. Jones, on the 15th, (his benefit night) introduced Mr. Grey, from the Southern and Western Theatres, as *Gen. Taragon*, in the "School of Reform." He was an able representative of old men, and a great favorite in his usual circuit. He was born in Pennsylvania, September 30th, 1796, and died in 1837.

Mr. Hutchings, an indifferent English tenor, from Philadelphia, appeared on the 16th as *Patrick*, taking his place in the stock company.

Little Miss Lane was engaged as a star, and appeared as *Albert*, in "William Tell;" the *Actress of All Work*, *Goldfinch*, *Doctor Pangloss*, *Prince Arthur*, *Amelia Wildlove*, in "Twelve Precisely," &c.

A Miss Sibley about this time made her *début*, and played *Emily Worthington*, on the 23d, for her benefit.

July 17th. First night of the very amusing farce called the "Poachers."

Count Eberfelt	Mr. BARRY.	Countess de Lisle	Mrs. HILSON.
Wolfenstein	" WOODHULL.	Countess Eberfelt	" SHARPE.
Sourcroust	" BARNES.	Grisette	" HACKETT.

July 18th. Blind Sinclair appeared as *Dorlin*, in "Ade-line," for his benefit.

July 19th. Mr. C. E. Muzzy's second appearance on the stage as *Achmet*, in "Barbarossa." He took his benefit on the 25th, as *Rolla*.

July 21st. Benefit of Mlle. Constance, who appeared as *Myrtillo*, in the "Broken Sword," with Celeste as the *Dumb Girl of Genoa*.

July 22d. "Barber of Seville," with Pearman as the *Count*, and Mrs. Pearman as *Rosina*, her first appearance on the New York Stage. On the 24th she played *Diana Vernon*, and for her benefit, on the 28th, repeated *Rosina*. This lady was an accomplished singer, but rarely came before the public.

July 29th. "Valentine and Orson" was played, with Ce-

leste as *Valentine*, and Constance as the *Princess Eglantine*, first time.

Aug. 2d. Last night of the season.

On the occasion of various benefits during the year, Miss Jane Placide, Madame Hutin Labasse, Mr. John Woodhull, and Mr. John Sefton, appeared for the first time on the Park Stage, and Mrs. Hamblin, Messrs. Cowell, Stanley, and Ludlow, were brought forward in favorite characters.

The novelty and variety of the entertainments exceeded any previous season, but the powerful opposition at the Bowery and other theatres rendered them unprofitable. Stars absorbed the larger portion of the receipts, and the reduction of admission to seventy-five cents for the boxes had but little effect in replenishing the treasury.





CHAPTER XXXVI.

Bowery Theatre, 1827-8—Sans Souci—Chatham—Lafayette.

ALTHOUGH there had been no cessation of performances at the Bowery Theatre during the summer months, we may consider the 1st of September, 1827, as dating the commencement of a new season, on which occasion "Richard III." was played—*Richard* by Mr. Archer, his first appearance in America.

Though not equal to the part of *Richard*, Mr. Thomas Archer was nevertheless a respectable and valued actor in the second line of tragedy and the more serious parts of comedy. Born at Bath, in 1789, he occupied a favorable position on the stage of that city, and of Birmingham, until 1823, when he appeared at Drury Lane in such characters as *Henry IV.*, *Collatinus*, *Baron Steinfort*, &c. He was afterward, at one time, manager of the Arch Street Theatre, Philadelphia, in conjunction with Maywood and Walton. He returned to London, and died in 1848.

Sept. 3d. For the first time in America, under the direction of Mons. Labasse, was performed the grand ballet, entitled the "Caliph of Bagdad;" the music selected from Rossini, and the cast as follows:

Caliph	MONS. ACHILLE.	Zetube	Mlle. CELESTE.
Card	" DURANG.	Fatime	" HELOISE.
Yelmadin {	" ANGRISANI.	Kessie	Mme. ACHILLE.
Chief Arab {	" SCHINOTTI.	Favorite	" HUTIN.
Chief Eunuch		Lemalde	" PASSAGE.

Sept. 7th. After the performance of "Venice Preserved," with Archer as *Pierre*, Forrest as *Jaffier*, and Mrs. Gilfert,

Belvidera, Mr. Thomas Comer made his first appearance in America as *Forage*, in "Turn Out." Mr. Comer was born at Bath, England, and there first appeared upon the boards of a theatre. He was a reputable actor in many comic parts, a singer of considerable ability, of great science and skill as a musician, and a man of personal respectability. In the fall of 1828, he was called to Boston to take the musical direction of the new Tremont Theatre, and in that city he has since principally resided, as occasional actor, leader of orchestra, or general musical director, in various establishments.

Mrs. Jones was now engaged as a substitute for Mrs. Williams in old ladies.

Sept. 10th. Mr. Forrest played *Rolla*; Mr. Wilson, *Pizarro*; Mr. Archer, *Alonzo*; Mrs. George Barrett, *Cora*; and Mrs. Gilfert, *Elvira*. Mr. Wilson attracted a fair share of attention, and had become quite a favorite with the audience.

Sept. 11th. The night that Clara Fisher made her *début* at the Park, her brother and sister, Mr. John Fisher and Miss Jane Fisher, together with her future brother-in-law, Mr. George Vernon, first appeared in America at this Theatre in the several characters of *Zekiel* and *Cicely Homespun*, and *Lord Duberly*. Mr. Vernon possessed undoubted comic abilities, and secured many admirers during his brief connection with the New York Stage. He married Miss Jane Fisher, October 6th, 1827, and died at Woodstock farm, near Albany, June 13th, 1830, aged 33 years. He possessed a fine architectural taste, and designed the beautiful pulpit in St. Paul's Church, Albany.

John Aubrey Fisher was born at Brighthelmstone, England, and possessed a large share of his family's heritage—genius and comic talent. After various vicissitudes in America, he happened to be in New York at the re-opening of the Park Theatre, in the cholera season of 1832, when the opportunity offered of appearing as the *Chevalier Renard*, in the "National Guard," as the substitute of Placide, who had fallen suddenly ill, and in that character he first came upon the Park stage on the 29th of August, with such success that Mr. Simpson

immediately engaged him for the season. From that stage he never after separated until he was summoned to another world.

Poor John Fisher will be remembered with the fondest pleasure by all who ever saw his comic phiz, or knew his many excellent points of character, either as man or actor. Comedian never possessed greater versatility, nor good nature a more devoted disciple. To accommodate his manager and gratify his audience seemed his only ambition, and whatever his part, or how often changed to suit the whims or abilities of new-comers, he always gave it with all his ability, and rarely without success. In the "Heir at Law" we have known him to appear as *Lord Duberly*, *Doctor Pangloss*, and *Zekiel Homespun*; in the "Rivals," as *Bob Acres*, *Old Absolute*, *Sir Lucius O'Trigger*, and *David*; and in the "Rent Day," as *Old Crumbs*, *Toby Heywood*, *Silver Jack*, *Hyssop*, and *Bullfrog*! Testy old gentlemen, and vapid young ones—frivolous fops, or Shakspearean clowns—simple Yorkshiremen, or chattering Frenchmen—bluff sailors, tough soldiers, intriguing valets, or forward pages, all fell into good hands when trusted to his care. If he seldom rose pre-eminently great, he as rarely fell into dull mediocrity, and with justice he was entitled to be called as valuable an artist as ever walked the Park boards. Mr. Fisher was a man of fine literary attainments, and a thorough Shakspearean scholar. He was small in person, plain in features, and of limited power of voice, which, however, in early life, he managed with much ability, even in music of considerable difficulty. He died in New York, from bleeding of the lungs, July, 1847.

Of the three *debutants*, Miss Jane Marchant Fisher undoubtedly possessed the greatest amount of talent, although her audience was slow to discover it, and several years elapsed before she was acknowledged as the best comic actress in her line upon the New York Stage, and the worthy successor of the well-remembered Mrs. Oldmixon, whose place upon the boards had never before been adequately filled.

Miss Fisher became Mrs. Vernon soon after her arrival in

this country, and after playing at the Bowery and old Chat-ham Theatres, was engaged for country girls and chamber-maids at the Park, where she first appeared on the 21st of December, 1830, as *Minette*, in the "Bold Stroke for a Husband." By her great comic humor, her keen perception of the ludicrous, her clear understanding of her author, her inimitable skill in rendering prominent every point of wit or satire, her easy assumption of the graces and affectations of the extra fashionable, and her equally happy faculty of mimicking to the life the *parvenu* airs of the vulgar rich, together with the greatest tact in managing the intrigues of chamber-maids, and adopting the coarser mannerisms of the lowest class of servants and rustics—she at length attained the highest regard of the public, by whom she was ranked among actresses as Placide and Burton are among actors. With but a few months' exception, when she visited New Orleans for the benefit of her health, Mrs. Vernon continued faithful to her post until the 17th of December, 1847, when she played there for the last time as *Miss Pickle* and *Mrs. Bundle*. The wretched poverty of the management, then on the verge of dissolution, and the necessity of earning a livelihood, alone drove her from its walls, and since its destruction, with the exception of one or two seasons, she has been engaged at Burton's, the old Broadway, or Wallack's Theatre, where she still retains the approbation of the public, who probably have for her a degree of *personal* regard deeper than for any other lady on the stage.

In early life, Mrs. Vernon was better capable of personating *Lady Teazle*, and *Letitia Hardy*, than many actresses who were recognized as stars, and we have seen her *Mrs. Candour*, (which was unmatched in merit) and her *Widow Rackett* (almost equally excellent) throw them entirely in the shade. In the dissipated women of fashion, like the *Ladies Mary Raffle*, *Susan Courtly*, and *Caroline Braymore*, her portraitures were inimitable; while attempt to imitate who might, no one ever approached her excellence as *Madame Marabout*, or *Madame Mantalini*, or *Niece Hawk*, or *Clementina Allspice*, or *Eveleen*

Moonshine, or *Mrs. Pontifex*, or any similar part. No one who ever saw her *Mrs. Dove*, in "Married Life," or her *Miss Biggs*, in the "Boarding School," or *Caroline Coy*, in "Single Life," can ever forget their incomparable drollness, nor her *Barbarina*, in the "Marriage of Figaro," nor *Pert*, in "London Assurance," without wondering how it was possible to create such irresistible effect from such trifling materials. Her *Nelly*, in "No Song, No Supper," was a perfect gem; so was her *Patience Pipkin*, in the "May Queen," and her *Nancy Strap*, in the "Pleasant Neighbor," while, with the slightest dash of a melo-dramatic tinge, how capital was her representation of *Elise*, in "Victorine." In opera, for many years, Mrs. Vernon was capable of giving due effect to second parts. She was the original *Thisbe* in "Cinderella," and the Stage of the Union has never produced its equal for singing and acting combined. She also gave the characters of *Lady Allcash*, *Zanini*, ("Native Land") and *Teresa*, ("Sonnambula") with much skill, and when voice was lacking, the excellence of her acting compensated in a great measure for the deficiency.

In burlettas and burlesques of any kind, she gave a more heightened effect, a more brilliant and fantastic coloring than any actress we have had the fortune to see. Among this class of characters, we would enumerate her *Tilberina*, *Distaffina*, *Mysis*, ("Midas") *Amphitrite*, ("Deep Sea") *Mrs. Venus Smith*, in Jack Reeve's "Cupid," and several others. With her *Kitty*, in "High Life Below Stairs," we associate all the *Jane Chatterlys*, *Sally Giggles* and *Susan Twists*, of that position in society, and, as a body, can assure them, that never did a representative do them better justice. For several years past, Mrs. Vernon has had antiquated dowagers, and spinsters in the last stage of desperation, exclusively in her charge, and in that line she still maintains her well-earned position of superiority. Her temperament is exceedingly lively and vivacious, and in some plain and unassuming old ladies she lacks the repose and quiet humor that distinguished the favorite *Mrs. Wheatley*; but this bustling activity is her only fault, and is nothing compared with the sharp snappishness of man-

ner, the dull, languid indifference, and the hard, stiff and stony style of some prominent "old ladies," at present or lately on the Stage. Like the other members of her gifted family, in literary culture, Mrs. Vernon has been most assiduous. Possessing a thorough knowledge of Shakspeare's mighty dramas, we are informed that, during her connection with the Park Theatre, her opinion in all passages of disputed reading was considered final. In private, her kindness of heart and self-forgetfulness are proverbial, and no one in the profession is more generally respected and esteemed. Mrs. Vernon is tall, and still retains a graceful figure, and if never noted for beauty, possessed an intelligent and expressive face and a polished manner that at once denoted the woman of intellect and refinement.

The next novelty was the appearance of Mr. George Holland, the present well-known comedian, who made his first bow on the American Stage, September 12th, as *Jerry*, in the burletta called "A Day After the Fair," in which, as a smart servant, he assumed the characters of a drunken cobbler, an old ballad-singer, a drummer, a French songstress, and a madman, with the greatest possible success. In the first performance of this piece he was assisted by Mr. Comer as *Clod*, and Mrs. G. Barrett as *Polly*, who likewise assumed the parts of *Sukey Scrub*, a washerwoman, and *Mrs. Maypole*, a manageress. Mr. Holland's next character was *Thomas*, in the "Secret," wherein he has never been equaled. He was a very amusing comic singer, and occasionally introduced ventriloquial experiments and barnyard imitations with great spirit and gusto. Mr. Holland, after being in New York a few seasons, went South, and was long a favorite at New Orleans. He returned to New York in 1843, and became a principal attraction at Mitchell's Olympic, where he remained six years. After another long Southern trip, he became a valued member of Wallack's Theatre, where he continued until the great depression in the winter of 1857, when the desire for retrenchment on the part of the management caused him to resign his situation, and join the minstrel troupe of Wood and

George Christy, where his irresistible drollery rendered him an especial favorite in their various Ethiopian burlesques. He has since re-appeared at Wallack's with undiminished applause. Mr. Holland is a native of England, born December 6th, 1791, and we know of no other comedian of equal age who retains so large a share of popularity. His present wife is the daughter of Mrs. De Luce, formerly of the Park.

Another candidate for public favor appeared on the 13th, as *Crack*, and *Billy Lackaday*. This was Mr. William B. Chapman, an excellent comedian, and a member of a most remarkable Thespian family, to whom we shall hereafter more particularly allude. He made his first appearance on the London Stage in 1823, as *Crack*, and was well known throughout the Union, particularly at Philadelphia and Baltimore, on the Ohio and Mississippi Rivers, and in California, where he resided several years. He died after a fortnight's illness, at San Francisco, November, 1857, aged about 56 years.

The press of San Francisco accorded to Mr. W. B. Chapman the credit of being the finest comedian who had appeared in California, and spoke of him as "a most meritorious citizen ; as a gentleman, kindly-hearted, urbane, and universally esteemed ; an industrious, abstemious, and most worthy member of society."

Mr. De Camp, who was now engaged to take charge of the stage, made his first appearance here, on the 17th, as *Gossamer*, and *Sylvester Daggerwood*. He had not improved since his appearance at the Park, and failed to give satisfaction either as manager or actor.

Mons. Barbieri, a good French dancer, made his *début* on the 18th, in a *pas de trois*, with Hutin and Celeste.

A *petite* drama called "Love and Reason" was first played on the 26th, as follows :

Gen. Dornton . . .	Mr. YOUNG.	Dingle	Mr. HOLLAND.
Adj. Vincent . . .	" DE CAMP.	Mrs. Dingle . . .	Miss J. FISHER.
Col. Albert	" STEVENSON.	Alice	Mrs. G. BARRETT.

Mr. Forrest having, in conjunction with Mr. Wilson, gone through a very successful engagement, took his benefit on the 8th of October, as *Lucius Brutus*, with Mrs. Gilfert as *Tullia*.

In the farce of "No Song, No Supper," he appeared as *Endless!* with Mr. Wilson as *Robin*.

Signorina Garcia was again engaged, and appeared on the 9th as *Rosina*, in the "Barber," with Signor Rosich as *Bartolo*, and Mr. Comer as *Figaro*. On the 12th, she appeared as *Tancredi*; on the 16th as *Rosetta*, with Keene as *Young Meadows*, (his first night); on the 19th as *Zerlina*, with Keene as *Massetto*; and on the 28th took her farewell benefit, and made her final appearance on the American Stage, in Boildieu's opera of "John of Paris," which was thus cast:

John	Mr. KEENE.	Vincent	Mrs. G. BARRETT.
Chamberlain	" COMER.	Princess	Signorina GARCIA.
Pedrito	" W. CHAPMAN.	Rose	Miss J. FISHER.

A selection of music followed, and, when the *programme* had been completed, the Signorina came forward and seated herself at her harp, but, seemingly overcome with emotion, again rose, and Mr. Etienne, the pianist, took up the prelude to a farewell song, written for the occasion, which, on regaining her composure, she sang in a most touching and effective manner. So ended the American career of this young, beautiful, and brilliant child of song.

"Peter Wilkins, or the Flying Islanders," was produced on the 22d (a month before its representation at the Park) with very great success, every performer making a hit. *Peter* was represented in the dialogue by Mrs. Young, and in the dances by Madame Ilutin; Vernon was *John Adams*; W. Chapman, *Crowquill*; Comer, *O'Scud*; John Fisher, the *Nondescript*; Mrs. George Barrett, *Yourakee*; and Celeste, *Hallicarnia*.

For Mr. W. Chapman's benefit, on November 6th, he sang the duet called, "When a Little Farm we Keep," with Miss Amelia Fisher, (another of Clara's sisters) her first appearance in America. With highly respectable abilities, both as singer and actress, this young lady never attained the prominent place in the profession accorded to her more brilliant and, perhaps, more talented sisters. She last appeared in New York at the Park Theatre, in the fall of 1840.

The lively comedy of "Spring and Autumn" was first played on the 7th, with the following cast:

Rattle	Mr. G. BARRETT.	Clara	Mrs. ROBERTS.
Maj. Ormond	" STEVENSON.	Mrs. Dartmouth	" YOUNG.
Sir Simon Slack	" VERNON.	Mrs. Rattle	" VERNON.

the latter lady assuming her marital title for the first time.

Nov. 13th. For the benefit of Jared W. Bell, printer of the establishment, Mr. Wm. Forrest first appeared in New York as *Matthew*, in the "Warlock of the Glen." He was afterward at different times connected with the management of the Albany Theatre, and of Arch Street, Philadelphia. He was born in the latter city, and died there suddenly about the year 1833.

A very charming and versatile actress, Miss Rock, from Dublin, made her first appearance in New York, on the 19th, as *Letitia Hardy*, and *Miss Jenny Transit*, in the first performance of the burletta called "Winning a Husband," in which she was supported by De Camp as *Sir Roderick*, Holland as *Davy*, and Mrs. Schinotti as *Lucinda*. Miss Rock had just made a brilliant *début* at Boston, and now performed in succession *Albina Mandeville*, *Widow Cheerly*, *Therese*, *Juliana*, *Maria*, ("Citizen") *Rosina*, and *Marian Ramsay*, with such decided ability, that had not Clara Fisher's star been already in the ascendant, paling by its brilliant light all other glittering orbs, she would have been regarded, perhaps, as the brightest luminary of the season. As it was, she proved a powerful rival, although in New York she never attained equal popularity. She had not the advantages of a fine face or person, nor was her taste in costume according to the prevailing mode, but the spirit, naïvete and archness that she displayed made one forget, as trifling, all minor defects. She sang with great taste and sweetness the ballads of the day, to which her manner lent a peculiar charm. After a few starring engagements, Miss Rock resided generally at Boston, where she was regarded as one of the principal ornaments of the drama. She last played in New York at the Bowery Theatre, October 2d, 1840, as *Julie de Mortemar*, and *Violante*. In private life she is known as Mrs. Murray.

Nov. 21st. "Love in a Village" was performed, with Keene as *Young Meadows*, Comer as *Hawthorn*, Mrs. Gill's first appearance in New York as *Lucinda*, and Miss George (her first appearance in America) as *Rosetta*. Miss George followed up her *début* by personating *Floretta*, *Isadora*, *Norah*, *Clari*, and *Princess of Navarre*, and was fully entitled, by her science, taste and skill, to rank with the best English vocalists then known to our Stage. She was young and prepossessing in appearance, and though of small account as an actress, was admired for her fine voice and brilliant execution. Miss George last sang at the Park Theatre, in 1830, and shortly after returned to Europe.

Dec. 10th. Mr. Pearman made his first appearance in four years as *Count Belino*, to Miss George's *Countess*, and the two afterward appeared conjointly as *Henry* and *Lucy Bertram*, *Jocoso* and *Vespina*, *Capt. Seymour* and *Rosa*, in "Fontainebleau," *Prince Orlando* and *Floretta*, *Robin* and *Margaretta*; and on the 24th, in the new opera of the "Freebooters," which was produced as follows:

Edwardo	Mr. PEARMAN.	Gianni	Mr. DE CAMP
Uberto	" COMER.	Isabella	Miss GEORGE.
Oggera	" KEENE.	Lena	" AMELIA FISHER.

Mr. Pearman had in no wise deteriorated, and his handsome person and finished style of singing added greatly to the attractions of the operas he appeared in.

Mr. Forrest, on the completion of his second engagement, took his benefit on the 18th, as *Lucius Brutus*; and on the 20th, for Mr. Wilson's benefit, "Evadne" was performed in a very satisfactory manner, the beneficiary receiving great applause for his excellent delineation of *Colonna*. He was supported by Forrest as *Ludovico*, Archer as *Vincentio*, Mrs. Young as *Olivia*, and Mrs. Gilfert, *Evadne*. Mr. Faulkner, on this occasion, made his first appearance this season as *Toller-ton*, in "Love Laughs at Locksmiths."

Dec. 28th. Mr. De Camp for his benefit brought out, for the first time, the drama called "One Hundred and Two, or the Veteran and His Progeny," the hero of which was afterward poor Finn's exclusive property. De Camp now played

Philip Garbois; Faulkner, *Jerome*; Young, *Pierre*; Mrs. Jones, *Madame Leronde*; and Mrs. G. Barrett, *Isabel*.

Jan. 5th, 1828. "Alfred the Great" was announced, (some weeks previous to its production at the Park) with the following cast:

Alfred	Mr. G. BARRETT.	Osric	Mr. JOHN FISHER.
Oddune	" STEVENSON.	Halgar	" READ.
Edwy	" ARCHER.	Judith	Mrs. YOUNG.
Greybauld	" FAULKNER.	Elswitha	" G. BARRETT.
Guthrum	" WILSON.	Bertha	" JONES.
Gog	" COMER.	Blanche	Miss AMELIA FISHER.

Jan. 12th. Master Macredy, aged 13, and Master Henry, aged 15, severally made their first appearance on the stage as *Norval* and *Glenalvon*, with the aid of Mrs. Entwistle as *Lady Randolph*, her first, and we believe, her only appearance on the Bowery Stage.

About this time, the grand ballet of "Cleopatra" was brought out, with Mme. Hutin as *Cleopatra*, Mlle. Celeste as *Julius Cæsar*, Schinotti as *Ptolemy*, Barbieri as *Apollodorus*, and Achille as *Achyllas*.

Mr. Forrest was again entitled to a benefit on the 30th, when he played, for the first time in New York, *Macbeth*, supported by Archer as *Macduff*, and Mrs. Gilfert as *Lady Macbeth*.

Feb. 12th. Miss Rock commenced a new engagement, during which she appeared, for the first time, as *Helen Worett*, *Annette*, *Zephyrina*, *Harriet Arlington*, &c.

A very amusing farce, called "Mr. Tibbs," was played on the 19th, with George Barrett as *Mr. Tibbs*, John Fisher as *Vacant*, Collingbourne as *Crankey*, Mrs. Jones as *Mrs. Tibbs*, and Mrs. Roberts, *Mrs. McSnatchet*.

The beautiful drama from Scott, called the "Bride of Lammermoor," was first played, for Mr. Young's benefit, on the 20th, receiving the warmest marks of approval. It was thus cast:

Caleb Balderstone . . .	[first appearance] . .	Mr. SOMERVILLE.	
Lady Ashton	[first appearance] . .	Mrs. HILL.	
Sir W. Ashton	Mr. YOUNG.	Henry	Miss KENT.
Col. Ashton	" LINDSLEY.	Lucy Ashton	" ROCK.
Arthur Bucklaw	G. BARRETT.	Alice	Mrs. JONES.
Craigiefeit	" STEVENSON.	Mysie	" ROBERTS.
Raimond	" REED.		

Dunlap's drama, taken from the French, called "Thirty

Years, or the Life of a Gamester," was first put upon the stage February 20th, and attracted considerable attention. Mr. George Barrett played *George St. Germain*; Mr. Archer, *Warner*; Mrs. G. Barrett, *Albert*; Mrs. Gilfert, *Amelia St. Germain*; and Mrs. Jones, *Mrs. Burman*.

Mr. Forrest commenced a new engagement on the 26th, as *Virginius*, and Miss Rock re-appeared on the 1st of March.

Celeste took the first of her oft-repeated "farewell" benefits on the 4th of March, appearing as *Julio*, in "Deaf and Dumb." The same night, Payne's farce of the "Lancers" was first played, and with great success, as follows:

Ad. Etiquette . . .	Mr. FAULKNER.	Peter	Mr. JOHN FISHER.
Frank Lenox . . .	" G. BARRETT.	Louisa	MISS AMELIA FISHER.
Chas. Belton . . .	" STEVENSON.		

Little Stevens appeared for one night on the 19th, in his characters of *Goliah* and *Tom Thumb*.

Mr. Holland, for his benefit on the 22d, brought out the celebrated travestie of "Hamlet," wherein he appeared as the *Gravedigger* and *Ophelia*, with De Camp as *Hamlet*, and Mrs. Young as the *Queen*.

On the 28th, Miss Louisa Lane made her first appearance in New York as *Little Pickle*, and on the 31st personated the *Four Mowbrays*. Miss Lane was born in England, January 10th, 1820, and made her *entrée* on the stage at Liverpool, in 1826, as *Agib*, in "Timour the Tartar." She soon after came to this country with her mother, Mrs. Kinloch, and made her *début* at the Walnut Street Theatre, Philadelphia, in 1827, as little *York*, in "Richard III." For one of her years, she displayed considerable skill, and after playing as a juvenile star, was at length attached to the Bowery stock company during the season of 1833.

After a long absence at the South and West, she re-appeared at the Park, in 1842, as Mrs. Henry Hunt, in the prime of womanly beauty, and exhibiting talents that soon caused her to be acknowledged as one of the very best actresses in light comedy and burletta known to the stage. Nor was she deficient in merit in a more elevated range, her *Ophelia*, *Portia*, and *Julie de Mortimar* being very beautiful specimens of act-

ing. On the Park Stage she was the original representative of *Fortunio*, in the burletta of that name, and of *Graceful*, in the "Fair One with the Golden Locks," and her capital acting and singing in those parts rendered them the mainstay of the theatre during the season. About the year 1847, she separated from Mr. Hunt, and became the wife of Mr. Mossop, who, dying in 1849, gave her the opportunity of again changing her name, which she did soon after by marrying Mr. John Drew, whose widow we believe she still remains. She last appeared in New York at Niblo's, in 1852, and has since played principally at Philadelphia.

Mrs. Sloman made her first appearance at this establishment on the 1st of April, as *Belvidera*, Mr. Forrest playing *Jaffier*, and George Barrett, *Pierre*.

April 2d. Mr. Wilson's benefit, when he appeared as *Pythias*, playing the character, according to the critics, better than any previous representative. Mr. Forrest was the *Damon*, and Miss Emery, from the Chatham, *Calanthe*. In the afterpiece of "Mons. Tonson," Mr. Wilson played *Morbleau*, and Mr. Croke, (also from the Chatham) *Tom King*.

After nearly six months' absence from the company, Mr. Roberts resumed his old position about this time, repeating with success his favorite characters of *Wormwood*, *Billy Black*, *Doctor Pangloss*, *Gaby Grim*, &c.

Mrs. Sloman's benefit occurred on the 14th. She appeared as *Evadne*, and Mr. Sloman made his first appearance as *Tom*, in "Intrigue."

Mr. Forrest again had a benefit on the 16th, when he appeared as *Othello*, with Wilson as *Iago*, Mrs. Sloman as *Desdemona*, and Mrs. Hughes (her first appearance in eight months) as *Emilia*. He was again engaged, playing *Sir Giles Overreach*, &c., and on the 23d again took a benefit in the character of *Othello*, when Mr. Cooper made his first appearance on these boards as *Iago*.

April 26th. Miss Rock commenced another engagement as *Helen Worrett*.

April 29th. George P. Morris had a benefit night, when

his drama of "Brier Cliff" was performed, with Roberts, Thayer, and Anderson in their original parts; Archer as *Alfred Leslie*, Mrs. G. Barrett as *Mary Jansen*, and Mrs. Hughes, *Crazy Bet*.

April 30th. First night of Mr. Hamblin, who appeared as *Hamlet*, with Miss Rock as *Ophelia*. The latter took her benefit May 5th, playing *Juliet* to his *Romeo*.

Little Miss Lane's benefit was announced on the 6th, when she perpetrated *Goldfinch*, in the "Road to Ruin."

Mr. Hamblin's benefit came off on the 8th, when "A Bold Stroke for a Husband" and "Is He Jealous?" were performed, with Mr. and Mrs. Hamblin as *Don Julio* and *Donna Olivia*; *Belmour* and *Harriet*.

May 9th. Commenced a joint engagement with Cooper and Forrest, during which the former played *Pierre*, *Othello*, *Brutus*, *Leon*, and *Iago*, and the latter, *Jaffier*, *Iago*, *Marc Antony* and *Othello*. On their benefit nights, "Damon and Pythias" was performed, one time with Cooper as *Damon*, and Forrest as *Pythias*, and on the other with the characters reversed.

On the 12th, Seiltanzer Herr Cline, as he was dubbed, appeared for the first time in America, in his graceful exercises on the elastic cord. He was a most daring and dexterous performer in the various feats of his profession, in which he was entirely unrivaled until the appearance of the Ravel troupe.

He occupied a very profitable starring position for several seasons, at Castle Garden, Niblo's, Barnum's Museum, &c.

The same night, the amusing "Invincibles" took their stand on the Bowery boards, with Miss Rock as *Victoire*, Roberts as *Gen. Verdun*, De Camp as *Brusque*, and Comer as *O'Slash*. The musical farce called "No, or the Glorious Minority," was also first played about this time, with the following cast:

Sir G. Doubtful . . .	Mr. ARCHER.	Lady Doubtful . . .	Mrs. YOUNG.
Com. Hurricane . . .	" FAULKNER.	Maria	" G. BARRETT.
Frederick	" STEVENSON.	Deborah	" JONES.

Miss Rock took her benefit on the 23d, appearing as *Victoire*, and presenting, for the first time, the beautiful drama of the "Somnambulist," in which she appeared as *Ernestine*.

For Monday evening, May 26th, Mrs. Gilfert announced her benefit, and intended appearance as *Amelia*, in the "Life of a Gamester," with her little daughter Sophia as *Georgette*; but early on that evening, before the audience and performers had assembled, the theatre was discovered to be on fire, and in a short time was totally destroyed. Fortunately the owners and lessees suffered little, their interest being principally covered by insurance, but many of the performers lost valuable wardrobes, and being thrown out of employment, suffered great inconvenience. For their benefit, an entertainment was given at the Park, on the 31st, and the manager of the Lafayette politely assigned a night at his establishment for the benefit of Mrs. Gilfert.

As soon as the necessary preparations could be completed, a little theatre, dubbed the *SANS SOUCI*, was opened by Mr. Gilfert at Niblo's Garden, corner of Broadway and Prince Street. On the opening night, July 4th, the "Hundred-Pound Note" was performed, with George Barrett, W. B. Chapman, Anderson, Stone, Mrs. G. Barrett, Mrs. Jones and Mrs. Stevenson in the cast. Herr Cline followed on the tight-rope, and M. Barbieri, Mme. Labasse, and Mlle. Rosalie gave a *pas de trois*.

Holland took a benefit on the 24th, when he introduced his celebrated entertainment called the Whims of a Comedian, interspersed with ventriloquism.

The farce of "Is it a Lie?" was first played in New York on the 26th, as follows:

Chatterton	Mr. G. BARRETT.	Trance	Mr. W. CHAPMAN.
Credulous	" STONE.	Maria	Mrs. STEVENSON.
Lord Stately	" SOMERVILLE.	Lucy	" G. BARRETT.

Aug. 6th. Mr. and Mrs. Blake and Mr. Roberts made their first appearance here, and the season terminated on the 19th, when the opera of "Rosina" was performed, with Howard as *Belville*; Walton as *Mr. Belville*, W. Chapman as *William*, Mrs. Lacombe as *Rosina*, and Mrs. Blake, *Phæbe*.

After the failure of Mr. Henry Wallack, the lease of the CHATHAM THEATRE passed into the hands of Mr. Megary, who opened it on the 6th of June, 1827, with the comedies of the

"Road to Ruin," and "Catharine and Petruchio," in which Messrs. Dwyer, Blake, Stone, Moses Phillips, Mrs. Bernard, Mrs. Turner and Mrs. Dinneford, took the principal parts.

June 7th. Brought out "Pizarro," with Mrs. Blake as *Cora*, Mr. Thompson, from the Lafayette, as *Pizarro*, and Mr. Charles Webb, his first appearance in New York, as *Rolla*. The latter was long a favorite at the Philadelphia and Southern theatres. He was a native of Pennsylvania, large and portly in person, and unfortunately addicted to habits of intemperance. He played an engagement at the Park, with Miss Vos, in 1835, and was found drowned near Washington, D. C., March 6th, 1851.

Mr. William Conway made his first appearance in America on the 8th, as *Lord Duberly*. He soon subsided into a lower range of parts, and was afterward in the Park company. He was found dying, from the effects of strong drink, at the age of 35, in a public street of this city, February 11th, 1833.

A more important personage was announced on the 11th, as *Euphrasia*. This was Mrs. Hill, (originally Mary Wallack) from the London Theatres, where she at one time played as Mrs. Stanley. She was a sister of James and Henry Wallack, and possessed very superior abilities for the heavier walks of tragedy and melo-drama. She was in New York for two or three seasons, and then went South, where she married a wealthy planter, and died at New Orleans, in 1834.

June 12th. Mr. J. J. Adams commenced an engagement as *Hamlet*.

June 14th. "Love in a Village" was performed, with Mr. Denman as *Hawthorn*, Mr. Keene as *Young Meadows*, and Signora Papanti as *Rosetta* (the first appearance of the latter in New York). We believe she was an English lady, with an Italian musician for her husband. Her singing was applauded, and she was also a very clever actress, appearing during her engagement as *Morgiana*, *Julia Mannering*, *Blanche of Devon*, *Jessica*, *Marian Ramsay*, *Diana Vernon*, &c. At Boston she was favorably received for several years.

Frederick Brown made his first appearance this season as *Shylock*, on the 20th.

Mrs. Hill took her first benefit on the 25th, when she appeared as *Helen McGregor*, with her brother Henry as *Rob Roy*.

Mr. Moreland and Miss Riddle were now added to the company, and Mr. Barry, from the Park, with Williamson, the singer, appeared for Moses Phillips' benefit, July 9th. Mrs. Jefferson (late Burke) sung for a few nights. Fred. Brown took his benefit on the 16th, and soon after the season ended, and the Theatre was subjected to a thorough process of alteration and repair. The proscenium was raised twelve feet, the stage enlarged, the front of the boxes was painted in *fresco*, divided into panels, and displayed *basso relievo* heads of Byron, Scott, and other distinguished poets. The house was lighted with gas throughout, and a magnificent glass chandelier hung from the center of the dome. In point of elegance and comfort, it was supposed to be unsurpassed in the Union. Mr. Megary, the lessee, employed Mr. Maywood as his stage-director, and the company included Messrs. W. Forrest, Kelsey, Moreland, Vernon, M. S. Phillips, Sarzedas, Edwards, Quin, Mrs. Entwistle, Mrs. Vernon, Mrs. H. A. Williams, Mrs. Turner, (for old ladies) the beautiful Miss Twibill, Mrs. Stevenson, &c. Mr. Kelsey was the only stranger of any note. He was a very fair melo-dramatic actor, and is last remembered here in 1833.

The Theatre was re-opened on the 3d of December, 1827, and the "Man of the World," with Maywood as *McSycophant*, and "Family Jars," with Phillips as *Delph*, were the initial performances.

Dec. 4th. Mr. Finn made his first appearance in two years in his great characters of *Paul Pry* and *Buskin*. He also personated *Dr. Ollapod*, *Baron Willinghurst*, *Baillie Jarvie*, *Looney McTwoller*, *Bob Logic* and *Doctor Lenitive*, with great ability, omitting, for the first time, all attempts at tragedy.

Dec. 11th, occurred the first appearance in New York of Mr. John Woodhull, (brother of the well-known Park actor)

in the character of *Rolla*. He had a fine personal appearance, but possessed little merit as an artist. He died of consumption, in this city, in 1838.

The same evening, Miss Jane Placide made her first appearance in New York, since childhood, as *Elvira* and *Priscilla Tomboy*. We have before alluded to this lady, and her present engagement, during which she also appeared as *Florinda*, *Mrs. Haller*, and *Belvidera*, confirmed the high opinion of her merits expressed by Southern critics. We are not aware that she ever after appeared in New York, but at New Orleans she was long pre-eminently the star of the drama. In 1833, for the benefit of her health, Miss Placide made a trip to Europe, and played *Elvira* twice at Covent Garden. The voyage was but of temporary benefit, and soon after her return to New Orleans, her disorder returned with increased violence, and she expired there in May, 1835.

Dec. 14th. Mr. Fielding, from the Boston Theatre, made his first appearance in New York as *Hemeya*, in the "Apostate." He never attained popularity here. He was last at Richmond Hill, in 1835.

Mr. Charles W. Taylor, the well-known actor and dramatist, made his first appearance in New York on the 22d, as *Somerville*, in "Turn Out." This gentleman was born in England, and made his first appearance in America in 1819, at Norfolk, Va. He was a good-looking young man, with a voice of fine quality, which, had it received proper training, would have given him a high standing as a vocalist. He became ultimately a very respectable representative of a hearty country squire, or any frank, open and honest character suited to his increasing years, and was long a favorite actor in such parts at the National Theatre, Chatham Street. He retired from the Stage with a farewell benefit at Wallack's Theatre, September 3d, 1860, when he appeared as *Max Harkaway*, in "London Assurance." Mr. Taylor still lives, and must be nearly 70.

He was the dramatizer of the "Water Witch," which had an immense run at the Bowery Theatre in 1831, and has also

written and arranged many other pieces that have enjoyed temporary popularity.

Mr. John Mills Brown, an Englishman by birth, and a popular comedian of Boston, where he had first appeared in 1821, came out on the 31st, as *Farmer Ashfield* and *Risk*. He had already played at the Lafayette Theatre, and though an actor of much humor, failed to gain a permanent footing on the New York boards. He occasionally appeared until 1838. After a retirement of several years, Mr. Brown died at his residence at Cold Spring, New York, on the 15th of April, 1859, aged 77 years.

Mrs. H. Williams took her benefit on the 28th of January, 1828, when she appeared as *Rolla*, and *Billy Black*!!

Jan. 31st. Poor Tom Flynn made his first appearance in New York, as *Rover*.

This humorous, eccentric, and unfortunate man was born December 22d, 1804, and made his *début* at the Surrey Theatre, London, as *Florian*, in the "Foundling of the Forest," March, 1822. For several months after, Mr. Flynn was in a provincial circuit, until he was engaged by Mr. Elliston for Drury Lane, but on that gentleman's withdrawal from the establishment, he followed him to the Surrey again, where, in 1826, he opened in the characters of *Floriville* and *Humphrey Grizzle*. From this stage he was taken by Mr. Finn for the Federal Street Theatre, Boston, where he made his American *début* as *Capt. Absolute*, September 10th, 1827. He came thence to New York, where he for a while managed the Chatham. In 1833-4, he was stage-manager of the Bowery—afterward had the Richmond Hill for a short time. In 1836, he opened the National Theatre, (late Italian Opera House) corner of Church and Leonard Streets, where he brought out Mitchell, the famous Olympic comedian, Charles Howard, Morley, the singer, and others. He also, with Mr. Willard, built the New Chatham Theatre, (afterward called Purdy's National) which was first opened in 1839. He did not long continue its management, but, joining the great Temperance movement of the day, became an ardent public advocate of the cause. For-

fortunate would it have been for him had his strength of resolution equaled his force of conviction. He knew that the "social glass"—that demon in disguise—was hurrying him to destruction, and though he made one long and hopeful halt upon the journey, it finally drove him to the bitter end, in poverty, shame and degradation. Mr. Flynn married Matilda Twibill, at that time the belle and beauty of the stage, March 30th, 1828. He died in New York, of cholera, June 23d, 1849. He was noted for his strong friendship to Mr. Booth, and, in his own better days, was almost the only man who could control the latter in his fits of wildness. As an actor, in his best estate, he was inferior to most of those who sustained the same lines of character, and for several years his corpulence unfitted him for appearing in his favorite range of light comedy. In private, he was a jovial companion, free, easy and generous, taking no heed for the morrow; and though, from his wife's brilliant talents, and his own success in management, he was at times supposed to be accumulating a fortune, yet his career ended, as before stated, in neglect and wretchedness.

Mr. Higgs, the proprietor of the saloons of the Theatre, and also well remembered as the host of the old Star Coffee House, took a benefit on the 14th of February, when Miss George made her first appearance here as *Diana Vernon*, and Mr. E. Metz as *Francis Osbaldistone*. Mrs. Gill also appeared as *Virginia*, with Miss George as *Paul*, in the operetta of "Paul and Virginia."

Feb. 20th. Mr. Crooke made his first appearance in America as *Goldfinch* and *Tristram Fickle*. We have no knowledge of his merits. He married Mrs. Entwistle, and went South, where he soon after died.

The season was brought to a conclusion early in March.

On the 17th of the same month, it was re-opened, we believe, by Messrs. Ryder and Stevenson, with Mr. Flynn as manager, and with the principal members of the former company. "Fazio" was performed, with Mr. Crooke as *Fazio*, and Miss Emery (her first appearance in New York) as *Bianca*.

The afterpiece was "Don Juan," with Crooke as the libertine, and Wood, the famous pantomimist, as *Scaramouch*. Miss Emery, in scenes of intense passion, was an actress of great skill and power. She was brought from the Surrey Theatre, by Mr. Wemyss, for the Chestnut Street Theatre, Philadelphia, where she first appeared, November 1st, 1827, as *Belvidera*, and her engagement throughout created a marked sensation. In New York, the Stage being already crowded with favorites, and her *début* occurring in a declining theatre, she did not attract general attention, but the few who saw her fully acknowledged her great merit. Her career was short and disastrous. In 1831, she played a few nights under the name of Mrs. Burroughs. In 1832, according to the record of Mr. Wemyss, she perished in abject misery, in that sink of wretchedness and vice, the Five Points of New York. During her first engagement here, she played *Belvidera*, *Alicia*, *Bellamira*, *Elvira*, and *Crazy Jane*, in the drama of that name, which was first played on the 28th of March, with the following cast:

Lord Raymond . . .	Mr. CROOKE.	Francis . . .	Mr. QUIN.
Henry . . .	" W. FORREST.	Lady Jane . . .	Mrs. ENTWISTLE.
Edwin . . .	" WOOD.	Crazy Jane . . .	Miss EMERY.
Walter . . .	" J. WOODHULL.	Robinette . . .	" TWIBILL.

Mr. Scott, from the Lafayette, opened an engagement on the 24th, as *Othello* and *Rob Roy*.

Miss Emery took her benefit on the 31st, appearing very successfully as *Evadne* and *Mrs. Simpson*. In the tragedy, she was assisted by Mr. Wilson (his first appearance) as *Colonna*, and in the farce, by Mr. W. B. Chapman as *Mr. Simpson*. The "divine Celeste" also contributed *a pas seul*.

April 17th. "Rob Roy" was performed, with Wilson as *Rob*, Garner as *Francis*, (his first appearance in two years) and Mrs. Kinloch as *Diana Vernon*, her first appearance in New York. Mrs. Kinloch was the mother of Miss Lane, heretofore alluded to, and possessed some merit as a light singing actress. She was a native of London, and first appeared in America, at Walnut Street, Philadelphia, as *Margaretta*, July, 1827. She was the representative of old ladies at the Bowery Theatre in 1833, and was well known in that line in several cities of the Union. Mr. Turnbull and his

daughters were in the company at this period, and we first note Miss Julia Turnbull's appearance on the 26th of April, when she sung the popular song of the "Dashing White Sergeant." She was probably about six years old. She afterward became widely known as a *danseuse* of merit. Mr. Flynn's season terminated previous to May 1st.

Notwithstanding the continued failures of its managers, another attempt was made to restore the fortunes of the Chatham Theatre by Messrs. Kilner and Maywood, who assumed its direction, and again opened its doors to the public on the 9th of June, 1828, with a company composed of Scott, Blake, Roberts, Herbert, George Andrews, Thomas Walton, Crooke, Vernon, Stevenson, Charnock, John Fisher, Collingbourne, and Quin; Mesdames Blake, Hughes, Vernon, Turner, Kinloch and Roberts, Miss Amelia Fisher, Miss Kent, and Mr. and Miss Wells, the two latter dancers. These, with the two managers, formed a powerful and efficient *corps* for every department of the drama.

June 10th. In the farce of "Turn Out," Mr. Walton made his first appearance in New York as *Somerville*, creating a very favorable impression by the excellence of his singing and the ease and finish of his acting, which was far superior to the usual style of vocalists. His person also was *distingué*, and his face handsome. He was a native of England, and had first appeared in America, at Boston, as *Henry Bertram*, in the fall of 1827. He was afterward connected with the management of the Philadelphia and Baltimore theatres. He first appeared at the Park Theatre, in the opera of the "Maid of Judah," as *Cedric*, in company with Mr. and Mrs. Wood, November 11th, 1833. We last remember him here in the fall of 1836. He returned to England, and became stage-manager of the Princess's Theatre, London. Mr. Walton died July 19th, 1847, from the effects of poison, improperly administered during an attack of illness.

June 11th. Mr. George Andrews made his first appearance in New York as *Zekiel Homespun*, and *John Lump*. This gentleman was also born in England in 1798, and at the age of twenty

made his *début* on the stage at Manchester, as *Lothair*, in "Adelgitha." He came to America in 1827, and first appeared at the Federal Street Theatre, Boston, in October of that year, as *Bob Acres*. He was a good low comedian, and in the character of a Yorkshireman, either serious or comic, has probably not been surpassed on our Stage. He married Miss Woodward, a favorite songstress of Boston, and was himself a vocalist of no mean repute. In 1845-6-7, Mr. George Andrews was in the Park company, afterward at the Broadway Theatre, and Burton's, and played at the Winter Garden as lately as 1865 in the character of *Polonius* to Edwin Booth's *Hamlet*. He died in New York, April 7th, 1866, leaving an enviable reputation, both private and professional.

Mrs. Duff made her first appearance, since her return from Europe, in the character of *Mrs. Haller*, June 17th, supported by Maywood as the *Stranger*, and Scott as *Baron Steinfort*, their first appearance.

Miss George was brought out on the 18th, as *Diana Vernon*, and *Georgette Clairville*. On the 20th, she appeared as *Rosina*, when Mr. and Mrs. Geo. Barrett were announced as stars, as *Belmour* and *Harriet*, in "Is He Jealous?" Mr. George Andrews, on that night, also made a powerful impression as *Luke the Laborer*, a character in which he remained unrivaled.

July 1st. Mrs. Duff played *Belvidera* for her benefit, supported by Wilson as *Pierre*, and Booth as *Jaffier*. In the afterpiece of the "Citizen," Miss Rock played *Maria*, and Kilner and G. Barrett *Old and Young Philpot*.

Miss Emery was the next luminary, appearing on the 7th as *Bianca*, in "Fazio."

July 8th. A drama from the French, called the "Prodigal Son," was produced with considerable applause, thus cast:

Azael	Mr. BLAKE.	Siostris	Mr. LINDSLEY.
Ozonath	" SCOTT.	Zorai	Mrs. HUGHES.
Naboth	" CROOKE.	Jeptha	" BLAKE.
Laban	" STEVENSON.	Naphtali	" TURNER.

A version of the same piece was played at the Broadway, in 1851.

July 9th. Mr. William Duffy, of Albany (where he was born in 1801, and first appeared upon a Thespian stage in 1822), made his first appearance in New York, as *Colonna*, in "Evadne." He was a better actor in a light comedy part, and at Albany and Philadelphia was quite a favorite. In the latter city he was, at one time, manager of the Arch Street Theatre, in conjunction with Jones and Forrest. In an affray with Mr. James Hamilton, an actor, at Albany, in 1835, he received a dagger wound, which caused his death.

July 11th. The interesting drama of "Charlotte Temple" was first performed here for Mr. Herbert's benefit, thus cast :

Temple	Mr. SCOTT.	Charlotte Temple . . .	Mrs. HUGHES.
Capt. Montreville . . .	" CROOKE.	Mme. Larue	" STEVENSON.
Belcour	" STEVENSON.	Mme. Dupont	" KINLOCH.

Mr. and Mrs. Hilson, on this occasion, appeared for the first time on this stage, as *Paul Pry*, and *Phæbe*.

Mr. Henry Wallack was engaged as a star, opening, on the 16th, as *Macbeth*, with Miss Emery as *Lady Macbeth*. On the 28th, for his benefit, he appeared as *Falconbridge*, to Maywood's *King John*, with Mrs. Gilfert as *Constance*.

The popular Mr. Higgs, of the Saloons, took a benefit on the 4th of August, when he appeared on the stage for the first time, as *Count Romaldi*, in the "Tale of Mystery."

Notwithstanding the spirit and energy of the managers, the excellence of the company, and the variety in the entertainments, the season soon after terminated for want of a remunerative support.

The LAFAYETTE THEATRE was entirely rebuilt this season, by Mr. Sandford, from the plans of Mr. Grain, and on its completion was acknowledged to be the largest and most splendid theatre in the Union. The front was of Eastern white granite, presenting a novel and beautiful appearance, and the interior was decorated in a style equally chaste and elegant. The boxes were supported by bronze columns, with Ionic capitals carved and gilded, and a superb glass chandelier hung from the center of the dome—the latter attracting universal admiration for the beauty and harmony of its proportions. The stage was one hundred and twenty feet

deep, and, in part, one hundred feet wide, being larger than any then existing in England or America. It was considered a vast improvement that it was lighted from above, and that the stage machinery was also managed from the same elevated position.

Mr. Burroughs was retained as stage-manager, Mr. Godey was treasurer, and Messrs. Grain and Jones, scene-painters. The acting company consisted of Messrs. H. Wallack, Burroughs, Scott, Thayer, Faulkner, Hyatt, Anderson, J. M. Brown, H. Eberle, Fisher, Walstein, Richings, Denman, Somerville, Dinneford, Doyne, Collins, D. Eberle, B. Blaike, Tatnall, Stickney, Carr, Hamilton, Richards, T. Placide, W. Conway, E. H. Conway, and Katen; Mesdames Hill, Stone, H. Wallack, Fisher, Walstein, Green, Edstrom, Morgan, Spiller and E. H. Conway; Misses Twibill, S. and E. Eberle, Deblin, Alexina Fisher, &c. The season commenced on the 29th of September, 1827. The opening address was admirably delivered by Mrs. Hill. It was the production of Prosper M. Wetmore, Esq., and in point of merit, is certainly far superior to the general run of similar poems:

In legend lore and history's radiant page,
The rich memorials of a classic age,
Bright o'er the hallowed records shines a ray,
The herald of the Drama's after day:
Its morn arose with envious clouds oppressed,
The noon appears in rainbow splendors dressed,
Far distant be the shadows of that night
Which shrouds in gloom *these* visions of delight.

In vernal groves, the Paradise of earth,
Were sung the tidings of the Drama's birth;
From rose-wreathed harps the sounds of rapture came,
And thrilled to ecstasy the minstrel's frame:
Then youthful Taste, with her attendant train,
Assumed the sceptre and began her reign;
The sylvan scene was gemmed with choicest flowers,
Which sweetly blushed thro' tears from summer showers:
Forth from her bower, in radiant splendor bright,
The Queen appeared, arrayed in robes of light;

And soft-voiced Music breathed upon her lute,
 Each sound was hushed, and every lip was mute.
 Young Genius threw his eagle glance around,
 And moved with eager step that spurned the ground ;
 He seized the pen and traced in lines of light,
 The glowing thought with Fancy's visions bright ;
 Chaste Truth beheld—her magic wand displayed,
 Her sacred signet on the tablets laid—
 That seal to Nature's reigning impulse true,
 Its silver lustre o'er the pages threw ;
 Then forth the mandate came—"Through every age
 Be Truth the guardian of the moral stage ;
 Each line be drawn to strengthen Virtue's cause,
 And every scene be true to Nature's laws."
 This fiat given—in one rude crash of sound
 The harps were struck, and music breathed around.
 To fairy lands, where gay illusions dwell,
 Those forms have fled who lived in Fancy's spell !

Behold ! where moves with melancholy mien,
 The tearful mistress of the tragic scene ;
 Her laboring bosom heaves the trembling sigh—
 The glance of madness flashes from her eye !
 With blanched cheek and wildly streaming hair,
 She calls on Death ! and rushes in despair !
 The pointed steel is drawn with sudden gleam—
 It strikes !—she falls !—life yields its purple stream.

What fairy form glides through the distant grove ?
 With pleasure's step, and looks of joy and love
 It comes ; and now, a shade of sadness steals
 Across that brow—the falling tear reveals
 The soul of feeling, shrined where mirth resides,
 Gay, sportive "Mirth, which wrinkled Care derides."
 Those eyes of sparkling light—that winning grace—
 And all the thrilling eloquence of face,
 Are thine, Thalia—thine the witching power
 To shade with grief, or gild the passing hour.

In *yon* dark form, the deepest passions dwell,
 In *this*, the gentler, softer charms excel ;
 Through *these*, Life's varied scenes are shadowed forth—
 Vice drops her crest—Truth crowns neglected Worth ;
 And thus, with intellectual power, the Stage
 Guards with its shield the morals of the age.

Patrons! with joy we tread the mimic scene,
 In Wisdom's robes—or clad in sportive mien—
 Our steady aim is still to win your smile;
 That sun-lit beam can all our cares beguile:
 Vain were our hopes to aid the Drama's cause,
 Unless our efforts win your kind applause.
 The Temple reared—the envied task is *ours*
 To light the mind with god-like Reason's powers;
 And *yours* the glory to create a name
 For this fair dome, upon the scroll of Fame!

The entertainments consisted of the "Honeymoon," with Henry Wallack as *Duke Aranza*, and Mrs. Stone as *Juliana*, and the drama of the "Wandering Boys," with Mrs. Wallack as *Paul*, and Mrs. Fisher as *Justin*. Monday, October 1st, however, presented a better display of the resources of the establishment, when the opera of "Rosina" was performed, with Richings as *Mr. Belville*, Denman as *Capt. Belville*, H. Eberle as *William*, Anderson as the *Irishman*, Mrs. Green as *Rosina*, and Mrs. Wallack, *Phæbe*. The "Bride of Abydos" was also brought out with a degree of splendor hitherto unattempted, and the excellence of its performance secured general approbation. Burroughs played *Selim*; Scott, *Giaffir*; Richings, *Osman Bey*; Mrs. Wallack, *Zulieka*; and Mrs. Green, *Zobeide*.

A succession of standard comedies, operas and melodramas was presented with fine effect:—Mrs. Hill played *Lady Randolph*, *Meg Merrilies*, *Stella di Procida*, *Millwood*, &c.; Miss Twibill—*Rosalie Somers*, *Cicely Home-spun*, &c.; Mrs. Green—*Lucy Bertram*, *Lodoiska* and *Norah*; Mrs. Stone—*Bisarre*, *Mrs. Glenroy* and *Miss Hardcastle*; Mrs. Walstein—all the respectable old ladies; and Mrs. Fisher, a little of everything, from deepest tragedy to broadest farce.

Among the principal masculines of the company, Henry Wallack played *Reuben Glenroy*, *Dick Dowlas*, *Kera Khan*, *Harvey Birch* and *Tekeli*; Burroughs went on for *Young Norval*, *Leporello*, *Fitz James* and *Earl of Leicester*; Thayer delighted everybody with his *Scout*, *Splash*, *Doct. Pangloss*,

Young Marlow and *Belmour*; while Scott gave the ruffian *Hatteraick*, the miller *Grindoff*, the stern *Glenalvon*, the savage *Onalaska*, and the sailor *Jack*, with almost equal merit and success. Richings and Denman divided the principal vocalization; Anderson was the "boy" for the Hibernians; Faulkner took charge of the bluff old gentlemen; while Hyatt, Mills Brown and Harry Eberle raised many a merry laugh by their irresistible drolleries.

The "Pringles in Town," an amusing farce, was brought out November 12th, with the following cast:

Old Pringle	Mr. FAULKNER.	Flourish	Mr. COLLINS.
Old Dingle	" FISHER.	Trumps	" DENMAN.
Jacky Pringle	" H. EBERLE.	Betsy Pringle	Miss EBERLE.
Punkinhead	" J. M. BROWN.	Maggy	Mrs. FISHER.

"Brier Cliff" was played during the latter part of the month. Its author, George P. Morris, had a benefit on the 8th of December. From his numerous benefits, Mr. Morris must have realized a handsome sum from his first dramatic attempt.

Dec. 11th. For Mr. H. Wallack's benefit, the drama called "Joan of Arc" was first played with the following cast:

Prince Charles	Mr. SCOTT.	De Camoral	Mr. WALSTEIN.
Beauvais	" COLLINS.	Valianto	" J. M. BROWN.
Scales	" DENMAN.	Florine	" THAYER.
Richemont	" STICKNEY.	Joan	Mrs. HILL.
Chalons	" B. BLAIRE.	Lucille	" WALLACK.

Jan. 11th, 1828. For Mr. Richings' benefit, a drama called the "Blood Red Knight" was first played, as follows:

Sir Rowland	Mr. RICHINGS.	Peter	Mr. SOMERVILLE.
Oliver	" SCOTT.	Lady Isabel	Mrs. HILL.
Charles	" STICKNEY.	Emma	" GREEN.

"Dolly and the Rat," a new farce, was brought out about this time, with Somerville as *Dicky Scragg*; Walstein, *Jeremiah Dip*; Stickney, *Tom Brisket*; Mrs. Walstein, *Mrs. Brisket*; and Mrs. Fisher, *Dolly*. "Gilderoy" was also produced, with the following cast:

Gilderoy	Mr. H. WALLACK.	Baillie McNab	Mr. SOMERVILLE.
Walter Logan	" WALSTEIN.	Andrew	" H. EBERLE.
Johnnie Howie	" RICHINGS.	Jessy Logan	Mrs. WALLACK.

March 3d. For Mr. Burroughs' benefit, Mrs. Sandford made her first appearance this season as *Diana Vernon*.

Mr. Mestayer played *Will Steady*, in the "Purse," on the 11th, his only appearance.

The celebrated drama called the "Sons of Erin" was played on St. Patrick's Day, cast as follows:

Sir Frederick	Mr. THAYER.	Patrick	Mr. ANDERSON.
Rivers	" WALSTEIN.	Lady Lovell	Mrs. STONE.
Capt. Rivers	" RICHINGS.	Miss Rivers	" WALSTEIN.
Flitzward	" SCOTT.		

After the 22d, the Theatre was closed for a fortnight, during which time the company played at Mount Pitt Circus.

Re-opening April 7th, Mrs. Sandford was made a prominent attraction.

Mr. and Mrs. Blake were added to the company, making their first appearance May 5th, as *Wildlove*, and *Zephyrina*.

The same night the "Battle of Waterloo" was first played, in which Mr. Kinloch made his first appearance in New York as *Napoleon*. Mr. Kinloch "made up" the character admirably, and the piece had a run.

The "Red Rover" was played on the 26th, and had likewise considerable success, with the following cast:

Red Rover	Mr. BURROUGHS.	Homespun	Mr. WALSTEIN.
Dick Fidd	" H. WALLACK.	Mrs. Wyllys	Mrs. STONE.
Lieut. Wilder	" RICHINGS.	Mme. de Lacy	" WALSTEIN.
Scipio	" SCOTT.	Gertrude	" SANDFORD.

June 2d. For Mr. H. Wallack's benefit, Mr. Hilson appeared as *Falstaff*, and Mr. Hackett as *Morbleau*, besides repeating his Yankee stories.

Mrs. Gilfert's benefit, which she was prevented from taking at the Bowery by the conflagration of that establishment, came off here on the 6th of June, when Mr. Cooper played *Damon*; Mr. Forrest, *Pythias*; Mrs. Gilfert, *Hermione*; and Mrs. Hughes, *Calanthe*. Messrs. G. Barrett, Roberts, Hackett, Pearman, Holland, Burroughs, Hyatt and Barbieri, with Mrs. Sandford, Mme. Labasse, and Mlle. Celeste, appeared in a *melange* of recitation, music and dancing.

June 7th. For Mrs. Kinloch's benefit, the old farce called "Miss in Her Teens" was revived, with her daughter, little Miss Lane, as *Flash*; John Sefton (his first appearance in New York) as *Fribble*, Mrs. Blake as *Miss Biddy Bellair*, and Mrs. Kinloch, *Tag*. Mr. Sefton had little versatility of talent, and could not be called a good general comedian, but in some particular parts he has displayed a degree of merit scarcely approached by any other actor. He struggled with neglect,

or bare toleration, for several years, till, against his own will, he was forced into the character of *Jemmy Twitcher*, at the Walnut Street Theatre, Philadelphia, and his performance of the part at once established his fame and fortune. Nothing like its perfection had appeared upon our stage. In dress, voice, slang and manner, he was the very vagrant himself, and the simple, but oft-repeated ejaculation, "Vell, vot ov it?" invariably convulsed the house with laughter. His *Silky*, in the "Road to Ruin," we have never seen equaled, and in *Doctor Caius* he is excelled only by Placide. In *Cupid*, *Tom Twigg*, *Billy Downy*, and several other of John Reeve's great parts, he was also very happy. Mr. Sefton was born in Liverpool, January 15th, 1805, and first appeared on the American Stage at Philadelphia, June, 1827. He was long employed by Mr. Niblo as director of his dramatic entertainments, and has been (under Mr. E. A. Marshall) manager of the Walnut Street Theatre, Philadelphia. Mr. Sefton has been twice married; his first wife was Miss Wells, a dancer, and his second the well-known Mrs. Watts, of this city. He has been for several seasons past at Wallack's.

Mr. De Camp commenced a star engagement on the 9th, as *Gossamer*, and took his benefit on the 17th, as *Kera Khan* and *Corinthian Tom*.

About this time, the pretty Sophy Eberle was first announced, as Mrs. Laforest.

June 20th. Mr. A. W. Jackson, from the Western theatres, made his first appearance in New York as *Col. Rigolio*, in the "Broken Sword." He was for several years connected with our minor theatres, but displayed little merit as an actor. He became manager of the Bowery Theatre in 1845, where, in a short time, he accumulated a fortune. He also had the management of the Winter Garden for one or two seasons. Mr. Jackson died in New York, May, 1866.

June 23d. For the benefit of Mrs. Wallack, Mrs. John Greene, from the Philadelphia theatres, made her first appearance in New York as *Elvira*, in "Pizarro." This lady was born at Boston, March 23d, 1800. Her maiden name was

Ann Nuskey. She made her stage *début* at Norfolk, Va., with Beaumont's company, in 1815, and soon after married Henry Lewis, a son of Lewis, the great London comedian, from whom she separated on account of ill-treatment and learning that he had a wife and children living in Europe. She married Greene in 1818, and endured with him an innumerable variety of incidents, joyful and sorrowful, in their mutual long theatrical career. She was for many years attached to the Chestnut Street Theatre, Philadelphia, and, after passing through nearly every city of the Union, finally settled at Nashville, Tenn., where her husband was manager for several seasons. She survived him about two years, dying on the 19th of January, 1862, aged nearly 62 years. She possessed no great diversity of talent, but in the highest range of walking ladies—the serious mothers, the distressed wives, and stately baronesses of the stage—we have never seen her surpassed. Her *Hermione*, in "Damon and Pythias," was a fine performance; her *Queen Elizabeth*, in "Richard III.," we have never seen excelled, and her *Queen Gertrude*, in "Hamlet," we have never known equaled. In personal appearance she was tall and commanding, and her costume was generally elegant and appropriate. Mrs. Greene has been well known at our minor theatres, where she often moved like a goddess among the mortals that surrounded her.

July 2d. For the benefit of Mrs. Walstein, Mr. Barnes made his only appearance on this stage as *Dromio*, (doubled by Burroughs) *Mawworm*, and *Johnny Atkins* ("Mogul Tale").

July 7th. The ballet called the "Marriage" introduced to the American Stage an entirely new troupe of French dancers, composed of Milles. Estelle, Ravenot, Clara, Louise, Esther, and Hyacinthe, with Messrs. Feltman, Duruissell, and Benoni. With considerable merit among its different members, it failed to create the sensation produced by its predecessors at the Bowery.

July 19th. George W. Dixon made his first appearance in New York as a singer of comic songs. He attained considerable notoriety with his "Coal-Black Rose," and other negro

ditties, before Rice and his "Jim Crow" popularity had had their day. Dixon afterward made himself odious in New York by his publication of a scurrilous paper called the *Polyanthos*, whose slanders became so gross and outrageous that he was finally compelled to leave the city.

In August, Mr. Burroughs took his farewell benefit; Mr. Garner appeared; Mrs. Hamblin had a star engagement; Rice played his first prominent character in New York on the 23d, (*Johnny Atkins*) and early in September we find on the bills of the establishment the additional names of Laidley, Grey, Blakely, Neilson, Miss Costar, &c.

Before the end of the month the season was brought to a termination.





CHAPTER XXXVII.

Park Theatre, 1828-9—Bowery—Chatham and Lafayette Theatres.

IN its re-opening, September 1st, 1828, the PARK THEATRE astonished and delighted its friends by the elegance of its interior, which had been entirely renewed during the vacation. A new drop-curtain was not the least important of its very tasteful embellishments.

The opening pieces were the "Rivals" and "'Twas I!" with their well-known and favorite casts—Mrs. Wallack's first appearance in the character of *Julia* being the only variation.

Sept. 2d, introduced to the New York public Mr. James H. Caldwell, as *Belcour*, in the "West Indian," and the *Three Singles*, in "Three and the Deuce!"

Of this gentleman we are unable to speak from personal knowledge, never having had the fortune to witness his performances, but the critics of New York have not awarded him that distinguished position in the profession which he enjoyed in the South and West, where, as a genteel comedian, he surpassed all rivalry, and in New Orleans, especially, was pre-eminently the favorite of the public. Born in England, in 1793, he first appeared as a child in the Manchester Theatre. He was brought to this country by Mr. Holman, and first appeared in America at Charleston, S. C., November, 1816, as *Belcour* and the *Singles*. In 1817, he managed a theatre in Washington, and in 1818 built the theatre in Petersburg, Va. In January, 1820, he engaged the French Theatre in New Orleans for English performances, and imparted a degree of respectability to the drama there hitherto

unknown. He commenced building the first American theatre there in 1822, and opened it January 1st, 1824. In 1826, he built the Nashville Theatre. In 1827, he converted a building at St. Louis, Mo., into a theatre. In 1828, he completed a deserted theatre at Natchez, Miss. He built a fine theatre at Cincinnati, and opened it on the 4th of July, 1832. In 1833, he sold out his theatrical circuit to Messrs. Russell and Rowe, and devoted his time and energies to the introduction of gas at New Orleans. He commenced the great St. Charles Theatre in that city on the 9th of May, 1835, and opened it on the 30th of November in the same year. In point of size and elegance, it surpassed every theatre in the Union, and rivaled the most famous of the old world. It was destroyed by fire, March 13th, 1842, and its enterprising proprietor finally abandoned his interest in the cause of the drama, and retired from the profession January 14th, 1843, making his farewell bow as *Vapid*, in the "Dramatist." He afterward occupied important public stations in New Orleans, where he long continued his residence, his untiring industry having secured him a very handsome fortune. Mr. Caldwell was twice married, first to Mrs. Twomley, of Fredericksburg, Va., and, second, to Miss Rowe, daughter of the Southern manager of that name. He died during the war of the rebellion, while temporarily resident in New York, September 11th, 1863, at the age of 70.

Mr. Caldwell's first series of characters in New York included *Doricourt*, *Willinghurst*, *Duke Aranza*, *Benedick*, *Young Wilding*, *Charles Surface*, *Frank Heartall*, *Felix*, ("Hunter of the Alps") and *Gossamer*, in most of which he was ably supported by the spirited Miss Kelly, who commenced her engagement September 3d, as *Letitia Hardy*.

Sept. 11th. Little Miss Russell, (now Mrs. Farren) heretofore alluded to, made her first appearance on this stage, as *Young Norval* and *Little Pickle*.

Sept. 13th. The French *ballet troupe*, late of the Lafayette Theatre, comprising Messieurs Benoni, Duruissell, St. Clair, and Feltman, and Milles. Estelle, Ravenot, Louise, Hyacinthe, &c., made their *début* at this establishment.

A new comedy, called "Ups and Downs," was produced on the 16th, with the following cast, but was not very successful :

Mammonton	Mr. BARRY.	Countess	Mrs. SHARPE.
Mulberry	" BARNES.	Lady Charlewood . .	" WALLACE.
Higgins	" WOODHULL.	Amelia	" HILSON.
Jack Pointer	" SIMPSON.	Kitty	" HACKETT.
Delamere	" RICHINGS.	Mrs. Corduroy . .	" WHEATLEY.

Mr. James Wallack, in the full zenith of his fame, returned from Europe, and made his first appearance in six years, on the 17th, as *Rolla*, in "Pizarro," supported by Mrs. Drake, as *Elvira*, her first appearance in New York in three years.

Mrs. Sandford, from the closed Lafayette Theatre, appeared, on the 18th, as *Vespina*, and Mr. Thompson, from the same establishment, on the 23d, as *Reuben Glenroy*.

The ever-favorite Mrs. Barnes, having returned from an English tour, made her first appearance on the 26th, as *Juliet*, to the *Romeo* of Mr. Wallack, who also personated *Waller*, in the "Children in the Wood." On this occasion, as one of the *Children*, we first remember noticing Miss Emma Wheatley, afterward highly distinguished in the profession by the amiability of her personal character and her eminent theatrical ability. Her natural genius displayed itself even at this early period, when she had not yet completed her sixth year, all characters suited to her age being portrayed by her with a fidelity to nature almost unexampled.

As her years increased, she was intrusted with parts of more importance, until, in 1832, her excellent representation of *Arthur*, in "King John," attracted the admiring notice of Fanny Kemble, (the *Constance* of the play) who aided and encouraged her by advice and suggestion, and ere she had attained her thirteenth year, for the benefit of her mother, June 25th, 1834, she made what may be termed her regular *début*, as *Julia*, in the "Hunchback," with triumphant success. She soon after appeared as *Bianca*, *Mariana*, and *Juliet*, in all of which she deepened the favorable impression she had created. During the visit of Sheridan Knowles to this country, she played in company with him here, and at the first establishments in our sister cities. Until the fall of 1837, Miss E. Wheatley was under the control of the Park manage-

ment, but the offers of Mr. Wallack, then manager of the old National Theatre, induced her to accept an engagement there, and on the 4th of September in that year she first appeared on that stage as *Julia*, in the "Rivals," and was thereafter installed as the leading actress of the establishment, although not yet sixteen years of age. The elder Vandenhoff was then playing his first engagement in this country, and Miss Wheatley supported him with a brilliancy and force that surprised her warmest friends. Her whole engagement was a continuous triumph—she became the paramount favorite of the theatre, and was still improving as an actress, when she retired to private life in the spring of 1838, previous to the close of the season.

Having married Mr. James Mason, on the 9th September, 1837, she continued on the stage until his father (then President of the Chemical Bank) purchased for them a pleasant rural residence, and with a liberal allowance placed them in circumstances which rendered life, for a while, a paradise.

On the death of the elder Mr. Mason, a will was produced which gave her husband a trifling annuity, and distributed a large fortune among other heirs who were already abounding in riches.

To contest the legality of this will, Mr. James Mason devoted his time, energy and means, while Mrs. Mason, though in ill health, resumed her profession, and made her first appearance in nine years, at the Park Theatre, January 11th, 1847, in the character of *Juliet*. In the spring she played a second engagement, which terminated with a complimentary benefit on the 4th of June, tendered her by Messrs. Hone, Laight, Ogden, Emmett, Duer, Livingston, Schuyler, Clinton, King, Costar, Hamilton, Brevoort, Robertson, Leroy, Newbold, &c., an array of names, appended to a written testimonial, of which the recipient might well be proud. She played *Julia*, in the "Hunchback," being her last appearance on the stage. Justice, though slow, at last rewarded their efforts with success. Mr. James Mason was declared to be entitled to an equal share of his father's estate, and came into possession

of a handsome fortune, which, had life and health been spared, would have crowned the future with ease and comfort. But in the full fruition of hope, when wealth was showered upon her, and years of happiness might have been confidently anticipated, an insidious disease that had long preyed in secret, (a chronic ulceration of the bowels) seized Mrs. Mason with renewed violence, and terminated her existence on the 16th July, 1854, at the age of 32.

Exemplary in all the relations of life, a devoted daughter, an affectionate sister, a true-hearted wife—treading the dangerous walks of her profession without once raising a whisper of reproach—she lived an ornament to the Stage and to society, and died bewailed by her family and friends, and sincerely regretted by an admiring public, in whose memory her name will ever be enshrined as one of those whose lives have given dignity and beauty to the profession.

Sept. 30th. Mr. Horn and Mrs. Austin commenced an engagement as *Aurelio* and *Biondina*, in "Native Land."

Mr. Wallack took his benefit on the 6th of October, appearing as *Don Felix*, in the "Wonder," supported by Mrs. Barnes as *Violante*, and Mr. Maywood as *Gibby*, his first appearance this season.

The fascinating Clara Fisher opened on the 8th, as *Albina Mandeville*, and *Victoire*.

On the 9th, for Mrs. Austin's benefit, Weber's opera of "Oberon, or the Charmed Horn," was performed for the first time in America, cast as follows:

Sir Huon	Mr. HORN.	Puck	Mrs. WALLACK.
Sherasmin	" HILSON.	Reiza	" AUSTIN.
Bubekir	" PORTER.	Fatima	" SHARPE.
Almanzor	" WOODHULL.	Namouna	" WHEATLEY.
Oberon	" RICHINGS.		

Mr. Wallack commenced a new engagement on the 13th, as *Richard III.*

On the 17th, Moncrieff's touching drama, called the "Lear of Private Life," was first played in New York, with the following cast:

Fitzarden	Mr. MAYWOOD.	Mowbray	Mr. POVEY.
Rattleton	" RICHINGS.	Saunter	" T. PLAQUIDE.
Alvanly	" WOODHULL.	Adder	" NEXSEN.
Goodall	" PORTER.	Agnes	Miss C. FISHER.
Gilbert	" PLAQUIDE.	Emily	Mrs. SHARPE.
Michaelmas	" WEAT.	Meriel	" HACKETT.

Mr. Maywood took a farewell benefit on the 29th, previous to visiting Europe, when he appeared as *Fitzarden* and *Jock Howison*.

Oct. 30th. Mr. Caldwell commenced a second engagement as *Gossamer*, and the *Three Singles*.

Oct. 31st. Mr. John J. Adams announced his benefit, and only appearance during the season, when he played *Jaffier*, in "Venice Preserved," supported by Cooper as *Pierre*, (his first appearance) and Mrs. Barnes as *Belvidera*; little Miss Russell also appeared as *Crack!* The latter played *Darby*, in the "Poor Soldier," November 1st, and *Albert*, in "William Tell," for her benefit, November 3d, when she had the important aid of Mr. Forrest, from the Bowery, as the Swiss hero. Her brother, Master Russell, also appeared, for the first time in New York, as *Tom Thumb*.

Miss Kelly commenced an engagement on the 4th, as *Beatrice*, to Caldwell's *Benedick*, and on the 5th was produced, for the first time in New York, the melo-drama called the "Dumb Savoyard and his Monkey," with the following cast:

Count Maldicini . . .	Mr. WOODHULL.	Marmazette . . .	Mastr. ZERBINO.
Herr Vatchwell . . .	" PLACIDE.	Pipino . . .	Mrs. HILSON.
Sturmwald . . .	" PORTER.	Countess . . .	" WALLACE.
Speilsburg . . .	" T. PLACIDE.	Teresa . . .	" WHEATLEY.
Leopoldstadt . . .	" WRAY.		

Mrs. Hilson made an interesting-looking mute, but was inferior in action to Mrs. Barnes and Celeste, both of whom afterward played the part.

The tragic play of the "Serf," by Talbot, was first represented in America on the 7th, for the benefit of Mrs. Barnes, thus cast:

Ossim . . .	Mr. BARRY.	Petrow . . .	Mr. PORTER.
Isidore . . .	" SIMPSON.	Countess Olga . . .	Mrs. BARNES.
Vladimir . . .	" WOODHULL.		

Mrs. Drake's benefit occurred on the 11th, when Hamblin played *King John*, and Forrest, *Falconbridge*,—the beneficiary appearing as *Constance*, and also in the broad comedy part of *Liddy Lorigan*, in "Family Jars."

A tragedy, called "Giordano," by James Lawson, a well-known and esteemed poet and editor of New York, was first

put upon the stage on the 13th. It was repeated once or twice, and then withdrawn. The cast stood as follows:

Giordano	Mr. BARRY.	Colloni	Mr. RICHINGS.
Conradine	" SIMPSON.	Inelda	Mrs. HILSON.
Duke	" PHILLIPS.	Bella	" HACKETT.
Neri	" WOODHULL.		

Mr. Caldwell announced his benefit on the 14th, when he appeared as *Frank Heartall* and *Col. Freelove*, and Mr. and Mrs. Richard Russell as *Timothy Quaint* and *Widow Cheerly*, being their first appearance on the New York boards.

Mr. Russell was a comedian of merit, playing every line of humorous character with general success, and at Boston, Cincinnati, New Orleans, &c., where he was connected with the management of different theatres, ranked high in public favor. He was the first manager of the Richmond Hill Theatre, in this city, which opened under his direction in the fall of 1831, and where he last appeared in New York, in April, 1832. At the time of his death, which occurred about 1840, he was a resident of New Orleans, where he had made his American *début*, under Caldwell's management, in 1822. Mrs. Russell, his versatile and accomplished consort, also made her first appearance at New Orleans, in 1822, and, wherever he went, proved a valuable auxiliary, and enjoyed her full proportion of public esteem. Mrs. Russell continued to live in New Orleans long after she became a widow, but is now dwelling in New York with her daughter, Mrs. Farren (1866).

Clara Fisher was again brought out on the 19th, in the character of *Helen Worrett*, and played an engagement which terminated December 1st.

Madame Feron, a renowned vocalist, made her first appearance on the 27th November, as *Floretta*, in the "Cabinet," and on the 29th sung the music of *Adela*, in the "Haunted Tower." No songstress of equal European repute had previously appeared here, Malibran not having achieved her transatlantic triumphs when she entranced our western world. But Madame Feron failed to create an equal sensation; although a lady-like actress, and a brilliant singer of the most florid Italian school, with a voice of equal power melody, she lacked the graceful form, the face divine, and the inexpress-

sible charm of girlhood, which rendered her fair predecessor so irresistible.

Madame Feron was the daughter of a French refugee of that name. She was born in London in 1797. At the age of eight she astonished the visitors of Vauxhall by her facility of executing the most difficult music, and was familiarly spoken of as the infant Billington, a name that then stood for all that was admirable in the art. In November, 1811, she first appeared at Covent Garden, as *Rosetta*. On approaching womanhood, Mlle. Feron visited Italy, Germany, and France, where she received the instructions of Pucitta and Rossini, and sung in company with Pasta and Catalani, whose most exalted efforts were not sufficient to prevent her sharing in their triumphs. She married a Mr. Glossop during her continental residence, but the union proved unhappy. She returned to her native land, and resuming her maiden name, with the foreign title of Madame, made her *début* at Drury Lane, November 29th, 1827, as *Florimante*, in "Isidore de Merida."

Madame Feron was acknowledged by all to stand in the first rank of astonishing vocalists, but, during her sojourn here, the country was filled with musical strangers, who so distracted the patronage of the public, that her skill was not rewarded with the pecuniary success it merited. She last sung at Niblo's Garden in 1833, and shortly after returned to England, and, with declining powers and advancing years, gradually took a receding walk in her profession, and we last saw her name on an opera-bill, as the representative of *Teresa*, in "La Sonnambula." She died in London in 1853.

On the 3d of December, for Mrs. Hackett's benefit, Colman's comedy of "Who Wants a Guinea?" with the character of *Solomon Gundy* transformed into *Solomon Swoop*, the Yankee, was first played, under the title of "Jonathan in England," with great success, and with the following cast:

Solomon	Mr. HACKETT.	Henry	Mr. RICHINGS.
Torrent	" WOODHULL.	Andrew Bang . . .	" BARNES.
Barford	" BARRY.	Fanny	Mrs. HILSON.
Sir Larry	" SIMPSON.	Mrs. Glastonbury .	" WHEATLEY.

Dec. 6th. The "Lord of the Manor" brought Mr. Horn and Mrs. Austin again before the public.

Dec. 15th. For Mrs. Austin's benefit, "John of Paris" was first given, with all the music, in admirable style throughout:

John	Mr. HORN.	Vincent	Mr. RICHINGS.
Chamberlain	" PLAIDE.	Princess	Mrs. AUSTIN.
Pedrito Potts	" BARNES.	Rosa	" SHARPE.

Also, the celebrated melo-drama, called "Knights of the Cross," founded on Scott's "Talisman," and cast as follows:

Richard I.	Mr. SIMPSON.	Saladin	Mr. WOODHULL.
King Philip	" NEXSEN.	Charegite	" JONES.
Leopold	" PHILLIPS.	Blondel	Mrs. AUSTIN.
Sir Kenneth	" BARRY.	Berengaria	" HILSON.
Conrad	" RICHINGS.	Edith	" SHARPE.
Beauscant	" T. PLAIDE.	Calista	" DURIE.

Mrs. Durie, long a useful fixture of the Park, was sister to Mr. Hanna, the celebrated flutist, and wife of the prompter, after whose death she married a Mr. Shepherd, and in 1855 was living retired in California.

Lord Byron's tragedy of "Werner" was first played on the 16th, for Mr. Barry's benefit, and afterward repeated for Mrs. Hilson's, with the following cast:

Werner	Mr. BARRY.	Idenstein	Mr. PLAIDE.
Stralenheim	" WOODHULL.	Fritz	" WHEATLEY.
Ulric	" SIMPSON.	Josephine	Mrs. WALLACK.
Gabor	" HILSON.	Ida Stralenheim	" HILSON.

Mr. Rees, the comedian, who met with an accident that took him from the stage last season, re-appeared for his benefit on the 20th, as *Old Wrongward*, in the "Deaf Lover," and thenceforward his name disappears from the bills.

Mr. Pearman was now engaged to support Madame Feron, and the two made their first joint appearance on the 24th as the *Seraskier* and *Lilla*. They were combined with Horn and Mrs. Austin in the "Marriage of Figaro," for Mr. Simpson's benefit, January 6th, 1829, Madame Feron singing and acting *Susanna* with perfect skill and *abandon*, while Mrs. Austin as the *Countess*, Horn as the *Count*, Pearman as *Figaro*, Placide as *Antonio*, and Mrs. Hilson as *Cherubino*, left nothing to be desired in the way of excellence.

A drama called the "Temple of Death" was produced, January 1st, 1829, thus cast:

Canute	Mr. SIMPSON.	Roldan	Mr. PHILLIPS.
Osric	" BARRY.	Ethelinde	Mrs. HILSON.
Oldebert	" RICHINGS.	Urania	" WALLACK.
Theobald	" PLAIDE.	Adela	" SHARPE.

Mr. Wallack was engaged, and early in the month brought out, for the first time, Miss Mitford's beautiful tragedy of

"Rienzi," in which he personated the hero with great spirit and effect. We subjoin its cast:

Cola di Rienzi	Mr. WALLACK.	Ursini	Mr. RICHINGS.
Stephen Colonna	" PHILLIPS.	Claudia	Mrs. HILSON.
Angelo	" BARRY.	Lady Colonna	" SHARPE.
Savelli	" WOODHULL.	Teresa	" DURL.

For Madame Feron's benefit, on the 13th, "Henri Quatre" was performed, with Wallack as *Henri*, Pearman as *St. Leon*, Madame Feron as *Louison*. Also the third act of the Italian opera of "Otello," with Pearman as *Otello*, and Madame Feron as *Desdemona*.

Jan. 15th. A great cast of the "Merry Wives of Windsor" was presented for Pearman's benefit—Wallack as *Ford*, Pearman as *Fenton*, Hilson as *Falstaff*, Placide as *Caius*, Madame Feron as *Mrs. Ford*, Mrs. Hackett as *Mrs. Page*, and Mrs. Pearman as *Anne Page*, introducing a variety of music.

Fanny Wright's tragedy of "Altorf" was revived on the 22d, but met with no success. Barry personated *Altorf*; Hilson, *Erlach*; Simpson, *De Rheinthal*; and Mrs. Hilson, *Giovanna*.

Miss Rock commenced an engagement on the 26th as *Rosalind* and *Miss Jenny Transit*, but theatricals had become dull, and performances were soon suspended for the purpose of giving several grand masquerade balls, which, from their novelty, were found very attractive.

Feb. 14th. A melo-drama, called the "Bottle Imp," was first played as follows:

Bottle Imp	Mr. BARRY.	Waldeck	Mr. HORTON.
Albert	" WOODHULL.	Marcella	Mrs. SHARPE.
Willikind	" BARNES.	Lucretia	" HACKETT.
Nicolo	" RICHINGS.	Philippa	" WALLACK.

Also, the favorite farce of the "Green-Eyed Monster," thus cast:

Baron Speyenhause . . .	Mr. BARNES.	Baroness	Mrs. SHARPE.
Col. Arndorf	" BARRY.	Amelia	" WALLACK.
Marcus	" RICHINGS.	Louise	" HILSON.
Krout	" HILSON.		

The beautiful *petite* drama, written by C. Shannon, and entitled the "Youthful Queen," was first played here on the 19th, with the annexed cast:

Count D'Oxenstern . . .	Mr. HILSON.	Christine	Mrs. HILSON.
Steinburg	" SIMPSON.	Emma	" SHARPE.
Fred'k Bury	" BARRY.		

Miles. Celeste and Constance were next engaged, and on the

23d, a drama called the "Foulah Slave" was brought out, with the following cast:

Cato	Mr. BARRY.	Emily	Mrs. SHARPE.
Old Worthy	" HORTON.	Orra	" HILSON.
Capt. Worthy	" WOODHULL.		

On the 2d of March, Horn and Mrs. Austin commenced a new engagement in "John of Paris."

Planche's excellent drama called "King Charles XII." was first played on the 9th, with a cast never since surpassed in merit, and was, of course, triumphantly successful:

Charles	Mr. PLACIDE.	Adam Brook	Mr. HILSON.
Maj. Vanberg	" BARRY.	Muddlewerk	" BARNES.
Col. Reischell	" RICHINGS.	Ulrica	Mrs. SHARPE.
Gustavus	" WOODHULL.	Eudiga	" HILSON.

Mr. and Mrs. Hilson's and Placide's parts fitted them exactly, and their excellence drew enthusiastic applause.

Celeste took one of her numerous farewell benefits on the 13th, appearing as the *Dumb Girl of Genoa*.

Madame Feron was again added to the opera troupe, and appeared on the 24th as *Susanna*; and on the 25th the blooming Miss George made her first appearance as *Cherubino*, and as *Vincent*, in "John of Paris."

The "Duenna" was performed on the 27th, with Horn as *Ferdinand*; Miss George, *Carlos*; Mrs. Austin, *Louisa*; and Madame Feron, *Clara*. Mrs. Austin's benefit, on the 30th, produced "Native Land," and "Brother and Sister," with Horn and Mrs. Austin as before, Madame Feron as *Clymante*, and Miss George, *Isadora*. Madame Feron again produced the "Merry Wives" on the 31st, assisted by Horn as *Fenton*, and Mrs. Austin as *Mrs. Page*. Madame Feron also gave a charming representation of *Caroline*, in the "Prize."

April 2d. Miss George, for her benefit, gave the "Marriage of Figaro," and brought out the old romance of "Blue Beard," with Horn as *Selim*, Mrs. Austin as *Fatima*, and the fair beneficiary as *Beda*. These were glorious times for the lovers of old-fashioned melody.

April 3d. Mr. Wallack commenced a new engagement, as *Rienzi*.

Mr. John T. Norton, a very superior performer on the trumpet, had become a great favorite at this Theatre, and

took a benefit on the 4th, with the aid of all the prominent vocalists before mentioned.

Mrs. Barnes re-appeared on the 8th, as *Cora*, in the "Virgin of the Sun."

For Mrs. Henry Wallack's benefit, on the 9th, her husband appeared as *Kilmallock*, in the "Mountaineers," with James Wallack as *Octavian*.

April 11th. A farce called the "Scapegrace" was thus produced:

Col. Aubrey	Mr. RICHINGS.	Charles Darlington . .	Mrs. HILSON.
Bustle	" POVEY.	Mrs. Aubrey	" WALLACK.
		Tucker	" WHEATLEY.

April 13th. For Mr. Wallack's benefit, "Julius Cæsar" was performed, with Mr. Hamblin as *Antony*, J. Wallack as *Brutus*, and his brother as *Cassius*.

April 15th. A tragedy, called "Caswallon," by Walker, acted at Drury Lane, in January, was first played:

Caswallon	Mr. BARRY.	Mador	Mr. RICHINGS.
Mortimer	" WOODHULL.	Eva	Mrs. BARNES.
Fitz Edward	" SIMPSON.		

Master Sam. Cowell, a son of the favorite comedian, first appeared in New York on the 21st, in his father's great part of *Crack*. He afterward resided in Great Britain, and became a valuable comic actor, well known in London and Edinburgh. After thirty years' absence, he re-appeared in New York in the fall of 1859, in a series of comic drawing-room concerts, and after a prosperous American tour, returned to England, where he died March 11th, 1864, aged nearly 44, having been born April 5th, 1820.

Charles Robert Thorne, son of a respectable citizen of New York, and since widely known as an actor and manager, made his stage *début* on the 23d, as *Octavian*, being simply announced as "a young gentleman." On the 28th, he appeared as *Pierre*, and on the 30th, for his benefit, as *Bertram*, with the able support of Mrs. Barnes in the female characters, and to her kindness he was indebted for much of his transient success. With a good face and person, and considerable previous drilling, he managed to secure the attention of the audience, and, soon after transferring himself to the

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Chatham and Bowery Theatres, he acquired considerable favor among a lower class of playgoers in a lower range of parts.

As manager, he has had, at various times, control of several minor theatres in the city, in some of which he catered most successfully for that kind of dramatic appetite which is best pleased with coarse, high-seasoned fare, aided materially by the great energy and industry of his wife, formerly Mrs. French, and originally Miss Mestayer, whom he married in 1831. Their tours in California and Australia have been eminently prosperous.

April 29th. Miss Kelly commenced a new engagement as *Mrs. Oakley*, and *Marian Ramsay*.

Mrs. Barnes, for her benefit on the 4th of May, personated the character of *Horatia*, in the "Roman Father," and, also, for the first time, *Victoire*, in the "Invincibles."

Wallack was re-engaged, and opened on the 6th as *Benedick*, supported by Miss Kelly.

Clara Fisher came back on the 18th, and appeared as *Helen Worrett*, and the *Four Mowbrays*.

On the 22d, the musical comedy called "Home, Sweet Home! or the Ranz de Vache," was produced with great success, thus cast:

Capt. Laroche	Mr. HILSON.	Natz	Mr. BARNES.
Col. Laroche	" BARRY.	Bronze	" T. PLAIDE.
Edward	" RICHINGS.	Florine	Mrs. WALLACK.
Valcour	" SIMPSON.	Lisette	" SHARPE.
Maria			
Madame Germance }			Miss CLARA FISHER.

Miss Clara warbled the melodies in this pleasant little piece most charmingly, and the spirit and archness she threw in her respective characters placed them among her most favorite and attractive personations.

Mr. Wallack's farewell benefit and last appearance, previous to his return to Europe, occurred on the 29th, when he appeared, in the "Iron Chest," as *Sir Edward Mortimer*, with Clara Fisher as *Wilford*, Miss Kelly as *Blanche*, and Mrs. Austin as *Barbara*.

June 1st. For Miss Clara Fisher's benefit, her sister, Mrs. Vernon, appeared for that night only, and for the first time on

the Park boards, as *Rosantha*, in "Brother and Sister," and *Rose*, in "Is He Jealous?"

June 3d. Mr. Barnes produced a farce called "My Wife, what Wife?" thus cast:

Capt. Tempest	Mr. BARNES.	Blunt	Mr. PLACIDE.
Hector	" SIMPSON.	Lady Longpurse . . .	Mrs. WHEATLEY.
Simon Pym	" HILSON.	Louisa	" WALLACE.

June 13th. Miss Cramer, late of the Bowery Theatre, had a benefit, when Mr. Plumer, whom she afterward married, made his first appearance in New York as the *Seraskier*. He was quite a favorite vocalist for several years, and finally became a prominent member of an Ethiopian minstrel company. Miss Cramer, on this occasion, personated *Lilla*, and *Paul*, in "Paul and Virginia." The farce of "Gretna Green" was produced about this time, and created great amusement, with the following cast:

Jenkins	Mr. PLACIDE.	Larder	Mr. RICHINGS.
Lord Lovell	" T. PLACIDE.	Emily	Mrs. GODEY.
Tompkins	" HORTON.	Betty Finklin	Miss C. FISHER.

Mrs. Austin, Mr. and Mrs. Pearman and Mr. Comer, again went through a series of operatic performances. "Peter Bell" was produced on the 4th of July, with Hilson as *Peter*, Barry as *Felix Durand*, Richings as *Arnold*, Placide as *Martin*, and Mrs. Hilson, *Catharine*.

An Indian drama, called the "Manhattoes," was also played the same night, thus:

Omala	Mr. BARRY.	Eugene	Mr. RICHINGS.
Ned Scupper	" HILSON.	Fanny	Mrs. SHARPE.
Tim Malaga	" BARNES.	Orilla	Mrs. HILSON.

Mr. Hamblin now appeared several times, in conjunction with a troupe of French dancers. Jerrold's melo-drama of "Ambrose Gwinett" was first played here on the 21st, with Barry as *Ambrose*, Hilson as *Ned Grayling*, (a most excellent performance) Barnes as *Gilbert*, Placide as *Label*, and Mrs. Hilson, *Lucy Fairlove*.

July 22d. The opera of "Tancredi" was revived, with Madame Brichta as *Tancredi*, Sig. Ferri as *Argivio*, Angrisani as *Orbizzano*, and Madame Feron as *Amenaide*.

Mons. and Mme. Ronzi Vestris, Mons. and Mme. Achille, Mlles. Heloise, Ravenot, &c., also appeared in a divertissement of dancing, and the entertainment was repeated several even-

ings. Madame Brichta possessed a fine *contra-alto* voice, and was an excellent musician. She had shortly before appeared at the Bowery, and continued a favorite vocalist for several years, especially in the concert-room.

July 25th. The burletta of "Bombastes Furioso" was thus performed:

Gen. Bombastes	Mast. MERON, aged 13.
King Artaxominies	" J. MERON, " 9.
Fusbos	Miss JANE MERON, " 6.
Distaflina	" M. MERON, " 7.

These children evinced considerable dramatic ability, and on the 5th of August took a benefit, when their father appeared as *Tyke*; and the "Review" was performed by the beneficiaries, the Misses Wheatley and the Misses Parker, all children.

July 29th. A Mr. Willmarth made his *début* on the stage as *Octavian*.

Mr. J. H. Clarke, who had long been an invalid unable to follow his profession, was sufficiently recovered to announce a benefit on the 30th, when he re-appeared as *Lieut. Worthington*, and Messrs. Roberts and Stanley volunteered their aid. His daughters, Fanny (since Mrs. W. Isherwood) and Constantia, (afterward the talented Olympic pet) made their infantile *débuts* on this occasion as *Florio* and *Julio*, in the "Hunter of the Alps." They will hereafter be more particularly noticed.

Aug. 4th. Mr. Pelby made his first appearance this season as *Charles de Moor*, and on the 6th, Mrs. Pelby appeared as *Eugenia*, in the "Foundling of the Forest."

Aug. 11th. A play called "Almachilde, or the Lombards" was first produced, when Mr. Southwell, from the Bowery, appeared as *Almachilde*, Woodhull as *Longinus*, Richings as *Albornus*, Mrs. Hughes, from the Bowery, as *Rosamunda*, and Mrs. Sharpe, *Theolinda*. We do not remember that it was ever again heard of.

The season terminated on the 17th with a benefit for the widowed Mrs. Gilfert. Miss Rock, Mme. Achille, Mlle. Heloise, Mlle. Rosalie, Mr. G. Barrett, Mr. Roberts, Mr. Holland, Mr. Cowell, Mons. Achille, Master Cowell, and the principal

members of the stock company, gave their gratuitous services.

Immediately after, the house was occupied by a French company from New Orleans.

THE NEW BOWERY THEATRE was erected and ready for opening in less than ninety days from the destruction of the previous edifice. Its front, covered with a white stucco, was of the Doric order, displaying a colonnade of six columns supporting an entablature and pediment, with a large portico, reached by a flight of seven marble steps. In its interior, as well as exterior, it greatly surpassed the former building in grandeur, elegance and taste. The ground of the boxes was of a pale blue, bordered with white and embossed with golden ornaments, and the upholstery was of crimson damask. The drop-curtain was superseded by a superb damask drapery fringed with gold, which, dividing in the center, was drawn apart by silken cords, and gathered in graceful festoons to the arch of the proscenium. This curtain, the first of its kind used in America, was recommended by Mr. Serra, the architect, and its introduction was greatly approved.

The stage, eighty-four feet in depth, in point of convenient arrangement and general excellence of material and work, had no equal on this side of the Atlantic. The contractor and builder was Mr. Seth Geer, well known as a superior mechanic. The management continued in the hands of Mr. Gilfert. A numerous audience assembled to greet the opening of this most sumptuous temple of the Muses on the evening of Wednesday, August 20th, 1828.

On the rising of the curtain, Mr. Forrest delivered the following address, written by William Leggett, who received a silver cup as the prize for the best poem appropriate to the occasion :

" Behold the scene where late with crackling rage,
Wide sheets of fire enwrap the burning stage !
Where cloud on cloud, revolving flames rose high,
In flickering volumes through the glowing sky :
And blazing fragments of the ruin driven,
Like meteors flashed along the vault of heaven !

While startled thousands, gathered by the light
 That mocked the day, and staid approaching night,
 Thronged round the spot, in pallid silence gazed
 On the proud dome where red destruction blazed ;
 Saw the bright havoc wide and wider swell,
 And sighed, as Shakspeare's classic structure fell !

" It seems but yesterday the blackened wall
 And scathed column marked our temple's fall ;
 Lone relics left, in ruined beauty stood,
 While all around was waste and solitude !
 Now—this fair shrine, more stately than the last,
 Reared from the smoldering ashes of the past,
 (Like Theseus' son, who from his early tomb
 Sprung back to life in renovated bloom)
 In finished beauty meets th' astonished gaze,
 And soars as proudly as in former days ;
 While fashion, taste, gay youth, and thoughtful age
 In smiling circles gather round the Stage !

" The Stage !—a mimic world by fancy drest
 In varied charms, that thrill the polished breast ;
 Where Painting, Poesy, and Music roll
 Their blended influence o'er the vanquished soul ;
 And bright-eyed Eloquence uplifts his voice
 To bid the guilty quake, the good rejoice !
 Here Genius reigns with necromantic power,
 And lends strange witchery to the evening hour ;
 He waves his wand—and glittering phantoms pass
 Like spectre kings in Banquo's prescient glass ;
 Each, in its turn, impressing on the heart
 Some useful lesson, with persuasive art.
 Around his throne the thronging Muses stand,
 And light-winged Fiction soars at his command ;
 Grave History bends, with dust of ages spread,
 And reads the secrets of the moldering dead ;
 The dark-browed maid her gleaming dagger rears,
 Now fires the soul with rage—now melts to tears ;
 While gay Thalia tries her sportive wiles,
 Lulls Care to rest, and lights the cheek with smiles.

" Since first in Athens dawned the Drama's day,
 All climes and ages have confessed its sway.
 There are who, shrouded in Cimmerian night,

Deride its power and turn them from the light ;
 Whose bigot hearts, too cold to feel, refuse
 All moral beauty to the Tragic Muse ;
 And censure smiles that owe their dimpled birth
 To her bright sister's seats of frolic mirth :
 But Wisdom's sons revere the scenic page.
 And own its influence, pictured from the Stage ;
 Here learn to hate delusive Error's face,
 And shun the windings of her devious race :
 Feel, as they gaze, what suffering Virtue felt :
 Glow at her triumphs, at her sufferings melt ;
 'Till, warmed and chastened by the Drama's fire,
 They nobly strive to be what they admire.

" May this proud fane, by Art's creative hand
 Reared from the dust, as by Enchantment's wand,
 Still know the bounty that was wont to cheer
 The mimic hero in his efforts here ;
 May radiant Wit assert the cause of Truth,
 Teach vicious Age, and guide the steps of Youth ;
 While playful Satire hurls a harmless dart
 At Folly's plumage—not at Merit's heart.
 Thus shall the Drama please and mend the age,
 And Virtue's voice applaud the moral Stage."

The comedy of the "Dramatist" followed, with George Barrett as *Vapid*, Kilner as *Lord Scratch*, Henry Wallack as *Floriville*, W. Chapman as *Ennui*, Mrs. Maywood as *Lady Waitfort*, and Mrs. G. Barrett as *Marianne*. Herr Cline next gave his graceful evolutions on the Elastic Corde. A second prize poem, written by Prosper M. Wetmore, was then recited by Miss Rock, and, like the former, was received with rapturous applause :

" As pilgrim wanderers from a far-off shore
 Blissfully tread their native soil once more,
 And while they gaze with rapture-beaming eyes
 On each loved scene—the hills, the vales, the skies—
 Forget all perils of the way-worn past,
 In joy to meet long-cherished friends at last ;
 Thus, cheered by hope, the Drama's votaries come—
 Your smile the sun that lights them to their home.

"Fond Memory, cease thy soul-subduing power,
 Nor e'er recall the horrors of that hour
 When the hot breath of the red whirlwind came,
 And Desolation fanned the crackling flame.
 Lo! where the appalling vision starts to view!
 Destruction glares through clouds of lurid hue—
 Fell Havoc hovers o'er the tottering walls—
 Hope shrieking flies—the mighty fabric falls!
 Where towered its pride a smoldering ruin lies—
 The enchanter speaks!—behold, new splendors rise!
 Perish, remembrance of *that* fearful night,
 Before this scene of loveliness and light.

"Immortal Bard! whose life-reflecting page,
 Undimmed by time, descends from age to age,
 To thee is dedicate the Drama's shrine;
 Taste rears its dome—the pedestal is thine.
 Within this temple, votive to thy fame,
 Genius shall kindle at thy muse's flame;
 And the warm incense of the heart shall rise
 To Nature's minstrel, feeling's sacrifice.

"O'er the glad scene, when Genius sheds his light,
 A god-like radiance gilds the mental sight;
 Imperial Mind high adoration pays,
 And lights her fires at his meridian blaze.
 Within the Drama's courts he scatters gems
 More rich than sparkle in earth's diadems:
 Waked from her golden dreams in sun-lit bower,
 Where thoughts elysian wreath the captive hour,
 On new-fledged pinions borne through realms of light,
 Imagination soars her eagle flight;
 While Genius leads—earth, sea, and world-strewn sky
 Unveil their mysteries to the ardent eye,
 And Fancy's bright creations start to life
 With all the attributes of nature rife.

"Let shadowy forms in fantasy be shown—
 Rapt Fancy build an empire of thine own!
 Where yonder gay and sylvan scene unfolds
 A fairy court its mimic revel holds;
 Amid the mazes of the umbrageous grove,
 Joyous or sad, the air-wrought visions rove;
 Throned in a bower of blushing roses twined,
 Whose fragrant odors fill the summer wind,

Queen of the mystic rites, fair Taste appears,
 Her flower-wreathed sceptre gemmed with dewy tears.
 What sounds melodious on the zephyr swell ?
 'Tis Music, breathing o'er her sweetest shell !
 Apollo's train flits through the viewless space,
 And Genius paints the eloquence of face :
 Child of Italia's sunny skies, 'tis thine /
 To thrill the breast with harmony divine ;
 And see, where glides, to Music's rapturous measure,
 The nymph of graceful step and soul of pleasure :
 Thalia's glance its pensive lustre darts,
 With smiles to soothe, or tears to sadden hearts.
 Pale, wan and desolate, the Tragic Muse
 Stalks darkly by ; her glistening eyes diffuse
 A melancholy sadness round,—'tis past—
 That piercing shriek ! Despair hath sighed its last !
 The veil of Fancy drawn, her dreams depart—
 The spell is gone she flung around the heart :
 Reality appears !—in all the light
 Of truth, it bursts upon the gladdened sight.

“ To shed sweet fragrance o'er life's weary hours,
 The Drama comes to strew her choicest flowers ;
 She brings her treasures to your fostering care,
 Nor doubts the sunshine of your smiles to share ;
 Her cherished home in Feeling's breast she rears,
 Basks in its smiles, and doats upon its tears :
 Truth's laws shall rule the fictions of the Stage ;
 Her themes can ne'er offend a moral age :
 Life's varied scenes this mirror shall reflect,
 When Taste prescribes the feast of intellect !”

The farce of “ *Is it a Lie ?* ” was then performed by George Barrett, W. Chapman, Forbes, Mr. and Mrs. Vernon, and Miss Amelia Fisher ; and a grand *pas de trois*, by Monsieur Barbieri, Madame Labasse, and Mlle. Rosalie, terminated the evening's entertainments.

On the 22d, Mr. Forrest gave his initial performance in the character of *Damon* ; and on the 23d, Mrs. Gilfert appeared in her elegant personation of *Lady Teazle*.

On the 30th, Monsieur and Madame Charles Ronzi Vestris made their first appearance in America in a variety of dancing.

The European fame of these artists had preceded them, and their performances fully satisfied anticipation, and entirely eclipsed all contemporary competition. The gentleman has never since been excelled, while the lady has alone been equaled in general estimation by Mlle. Fanny Ellsler. Faultless in form, and nearly so in feature, her movements were compared to the swell and fall of the summer sea, the waving grace of the ripening meadow, the sweep of the willow's branch, the skimming of a bird in air, or aught that could convey the most delicate and fanciful idea of the very "poetry of motion." She had perfect confidence in her own powers, was bold, daring and successful, and possessed a fascinating charm of manner that almost redeemed the French school of dancing from the just imputation of gross immodesty. Madame Vestris, originally Caroline Marie Ronzi, was born at Rome, March 1st, 1802, and we have never heard of her death.

Sept. 1st. The farce of "Wool Gathering" was first played:

Pickleton	Mr. VERNON.	Mrs. Pickleton . . .	Mrs. MAYWOOD.
Wander	" G. BARRETT.	Harriet	" G. BARRETT.
Hector Mango	" W. FORREST.	Clarissa	" FORBES.

Sept. 15th. Mr. John Jones first appeared in New York as *Prince Orlando*, in the "Cabinet," supported by Mrs. Knight (her first appearance) as *Isadora*.

Mr. Jones was insignificant in person, and a most indifferent actor, but, as a vocalist, he finally worked his way to high popularity on the stage of the Park Theatre, where for several years he held the post of "first tenor," to the entire satisfaction of the audience. He reached the meridian of his fame in his performance of the *Prince*, in "Cinderella," in the fall of 1831, being its original representative in America. He left the Park in 1835, and visited Europe, but, on his return, was unable to regain his former standing with the public. Except as an occasional performer, he retired from the stage about 1844. Mr. Jones was born in London in 1796, and first appeared there in 1816. He died in New York, November 2d, 1861.

A Mrs. Barnes, of the Boston Theatre, long known there as an excellent actress of chambermaids and old women, first appeared in New York on the 16th, as *Mrs. Hardcastle*.

Mr. Henry Hunt and Miss Sophia Phillips, two new vocal candidates for public favor, made their *début* on the 22d as *Aurelio* and *Clymante*, in "Native Land," and were well received. Miss Phillips was, we believe, a Jewess; and her sparkling black eyes, as well as her melodious voice, aided her in securing a triumphant success. In 1834, she made us a second visit, and sang at the Park Theatre, where she last appeared on the stage, as *Susanna*, June 29th, 1835. She married, on her retirement, a gentleman of the same name.

Mr. Hunt possessed a noble person for the stage, and was extolled as being superior to all competitors, Mr. Horn alone excepted. He was for a while popular, but on returning to New York in 1842, after a protracted absence, had greatly fallen off in merit, and finally sunk to the grade of a mere supernumerary. He married Miss Louisa Lane, and died in New York, February 11th, 1854, aged 60. His *début* in London was made at Covent Garden, February 4th, 1819, as *Macheath*.

The farce called "A Daughter to Marry" was brought out on the 23d, with George Barrett as *Frank Vivid*, Read as *Dobbs*, W. Chapman as *Sam*, Mrs. Maywood as *Mrs. Dobbs*, and Mrs. G. Barrett as *Mary*.

Miss Cramer made her first appearance in America on the 30th, as *Giovanni in London*, with tolerable success. She afterward played *Letitia Hardy*, *Harriet Arlington*, *Caroline*, in the "Prize," &c., and was a very creditable actress and singer. She became the wife of Mr. Plumer.

Mr. William Chapman, senior, the father of Miss Caroline Chapman, and of William B., Samuel, and George Chapman, an actor favorably known at Covent Garden Theatre as early as 1804, and previously distinguished in the British provinces, made his American *début* on the 2d of October, as *Iago*. His *forte* was serious and sentimental old men, though he was capable of infusing life and spirit into those of a more hu-

morous cast, and for a season he performed such characters with success at the Park Theatre. He afterward went with his family to the West, where the first floating theatres on the Ohio and Mississippi Rivers were erected under his direction, and where for several years he pursued a successful course of aquatic management. He died at Cincinnati about the year 1840, at an advanced age.

After a series of operatic performances, and the termination of Mr. Forrest's engagement, Mr. Booth was added to the company, and made his first appearance on the 15th October, as *Richard III*. He played *Iago* to Forrest's *Othello*, on the 16th, and took his benefit on the 17th as *Othello*, to Forrest's *Iago*, with the aid of Mrs. Drake as *Emilia*.

A ballet, founded on the "Marriage of Figaro," and entitled "Le Page Inconstant," was produced with success on the 23d, thus cast:

Count	Mons. VESTRIS.	Susanne	Mme. VESTRIS.
Figaro	" ACHILLE.	Countess	" LABASSE.
Cherubin	Mme. ACHILLE.	Fanchette	Mlle. ROSALIE.

It was frequently repeated.

Mr. Booth renewed his engagement, and appeared as *Sir Giles Overreach* on the 3d of November, and the valuable aid of Mrs. Walstein was secured for the representation of old women.

Mr. H. Wallack took his benefit on the 24th, when his brother James first appeared on this stage as *Rolla*, and *Dick Dashall*. Mrs. H. Wallack also appeared as *Cora*.

Miss Clara Fisher volunteered for her brother John's benefit on the 27th, and appeared as *Letitia Hardy*, *Louisa*, in the "Dead Shot," and *Theodore*, in the "Two Pages."

On the 28th, a drama by William Dunlap, the veteran American author, on the plan of "Paris and London," and written for the purpose of displaying a moving panorama of the Hudson River, was produced with great success, under the title of a "Trip to Niagara," all engaged in the performance doing the best to insure its favorable reception. The following were the characters:

Dennis Doherty	Mr. H. WALLACK.	Job Jerryson	Mr. READ.
Wentworth	" J. FISHER.	Amelia	Mrs. HUGHES.
Bull	" W. B. CHAPMAN.	Nancy	Miss AMELIA FISHER.
Leatherstocking	" FORBES.		

The beautiful scenery of the Hudson, as exhibited by the skillful pencil of Mr. Jones, commanded universal admiration, and continued to be introduced long after the play itself ceased to attract.

Mr. Sloman, with his budget of comic ditties, commenced an engagement on the 1st of December.

Mr. W. B. Chapman took a benefit on the 8th, with the tragedy of the "Apostate," when Mr. S. Chapman played *Pescara*; Mr. Greenwood, *Hemeya*; and Miss Sarah Chapman, *Florinda*; their first appearance in New York.

Samuel Chapman was born in London in 1799, and first appeared on the stage as a child, at Covent Garden. In 1827, he was brought out by Mr. Wemyss for the Chestnut Street Theatre, Philadelphia, where he made his *début* with success on the 21st October in that year, as *Pierre*, in "Venice Preserved," and where he continued, until his death, a favorite actor in leading parts, both of tragedy and comedy. He soon became manager of the Walnut Street Theatre, and in 1830, while engaged in the preparations for a new local piece, rode out in the adjacent country for the purpose of sketching the actual scene of the drama, and was, unfortunately, thrown from his horse, dying a week afterward from the effects of bruises thus received. He had married, less than a year previous, Elizabeth, daughter of the comedian Jefferson, who afterward, as Mrs. S. Chapman and Mrs. Richardson, became a great favorite in New York.

Mr. Greenwood was, we believe, one of the Chapman Brothers, who for a while assumed that name theatrically.

Miss Sarah Chapman's talents were not of the highest order, but as Mrs. Hamilton she is well known as a useful actress, and was at intervals at Burton's Theatre and Bar-num's, as lately as 1852.

Mr. Forrest took his farewell benefit for the season on the 10th, appearing as *Octavian* and *Carwin*, Mrs. Hamblin commencing an engagement on the same night, as *Floranthe* and *Therese*.

Mrs. Sloman appeared for her husband's benefit on the 15th,

as *Isabella*; and the beautiful drama called the "Two Friends" was produced on the 16th, with the following cast:

Herbert	Mr. H. WALLACK.	Ellnor	Mrs. HUGHES.
Ambrose	" G. BARRETT.	Rose	" VERNON.
Valentine	" READ.		

The "King and the Deserter" was first played on the 18th, as follows:

Frederick	Mr. H. WALLACK.	De Router	Mr. READ.
Adelbert	" G. BARRETT.	Rosalie	Miss AMELIA FISHER.
Moscoco	" STEVENSON.	Martha	Mrs. WALSTEIN.

The "Inch Cape Bell" followed on the 25th, thus cast:

Trevanly	Mr. W. FORREST.	Amelia	Mrs. HUGHES.
Guy Ruthven	" G. BARRETT.	Becky	" FORBES.
Hans Hattuck	" FORBES.	Mrs. Tappe	" WALSTEIN.
Sampson Sawdust	" W. B. CHAPMAN.		

Also, a farce called "Brag's a good Dog," with G. Barrett as *Brag*, Forbes as *Holdfast*, John Fisher as *Thomas*, and Amelia Fisher as *Fanny*.

Mrs. Hamblin took her benefit on the 26th, when she rattled through the part of *Young Rapid*, and recited "Belles, have at Ye All!"

Mrs. Gilfert's benefit took place on the 14th of January, after which the establishment remained closed until the 21st of February, when it re-opened with the "Dramatist," the "King and Deserter," and the Diorama of the Hudson, from the "Trip to Niagara." Mr. Scott was added to the company, and Mr. Forrest opened on the 25th as *Damon*.

A new drama, called "Roebuck, or Guilty or not Guilty," was produced in March, with Barrett as *Lord Melford*, W. Forrest as *Sir W. Welling*, W. B. Chapman as *Giles Grizzle*, Mrs. G. Barrett as *Lady Luton*, and Mrs. Hughes as *Lady Melford*.

On the 17th of March, Mr. Foot, formerly of the Park, made his first appearance here as *Sir Anthony Absolute*.

In April, Monsieur and Madame Vestris were on the boards, and on the 7th of the month a new piece, called the "False Accuser," was produced as follows:

Lambert	Mr. SCOTT.	Bernard	Mr. FORBES.
Charles	" G. BARRETT.	Lisette	Miss AMELIA FISHER.
Edward	" W. FORREST.	Martoyne	Mrs. WALSTEIN.

On the 20th, a fine Italian musical entertainment was given, entitled "Il Trionfo de la Musica," (from "Il Fanatico

per la Musica") with Mr. Horn as *Count Carolina*, Signor Rosich as *Don Febeo*, Angrisani as *Biseroma*, the brilliant Madame Feron as *Aristea*, and Madame Brichta (her first appearance on the New York Stage) as *Celestina*. It was repeated five or six times with great applause.

Mr. Horn's little opera, entitled the "Quartette," was brought out on Madame Feron's benefit night, the lady personating *Madame de Luceval*, and the author, *Ernest*.

About the 1st of May, the entertainments were again suspended, and were not resumed until the 4th of June, when the Theatre re-opened at reduced rates of admission, and with some changes in the company.

The opening entertainments were "Sweethearts and Wives," an Italian duet by Madame Feron and Signor Rosich, and the petit comedy of the "Citizen," with Miss Rock as *Maria*.

June 5th. Mr. Henry Southwell, from Philadelphia, made his New York *début* as *Romeo*, a dashing and spirited actor, well calculated to make a favorable impression in juvenile tragedy and melo-drama, although he never became identified with the New York Stage. He came from London in 1827, and died at Antigua in 1841.

June 8th. Hamblin commenced an engagement as *Virginius*.

June 10th. Mr. George Andrews first appeared on this stage as *Luke the Laborer*, in which character he was admirable.

June 16th. The "Bear Hunters" was first played:

Estevan	Mr. SCOTT.	Muskito	Mr. ROBERTS.
Caribert	" G. BARRETT.	Alaine	Mrs. G. BARRETT.
Claude	" STEVENSON.		

"Waverly" was also brought out about this time, with Scott as *Evan Dhu*, Southwell as *Fergus McIvor*, Roberts as *Balmawhoppie*, and Mrs. G. Barrett as *Flora McIvor*.

Mr. John Jay Adams commenced an engagement with *William Tell*, on the 6th July, and took his benefit as *Rolla*, on the 15th.

For Mr. George Andrews' benefit, "Ambrose Gwinett" was

first played on this stage, with Southwell as *Ambrose*, Andrews as *Ned Grayling* (a very powerful and effective performance), Roberts as *Gilbert*, Bernard as *Label*, and Mrs. G. Barrett, *Lucy*.

Master S. Cowell commenced an engagement on the 8th, as *Crack* and *Dromio*, with the aid of his father, "Old Joe," as the duplicate *Dromio*.

Mr. D. V. Bell, dramatizer of the "Fair Maid of Perth," took a benefit on the 17th, when that drama was performed, with Southwell as *Sir John Ramorny*, Bernard as *Rothsay*, Scott as *Harry Smith*, Roberts as *Oliver Proudfoot*, Mrs. G. Barrett as *Catharine*, and Amelia Fisher as *Louise*. It had previously been played with success at the Lafayette Theatre.

Young Cowell's benefit occurred on the 20th, when he gave very excellent representations of *Matty Marvellous*, *Chip*, and *Billy Black*, and his mother, a very pleasing and lady-like actress, appeared here for the first time as *Phæbe*, and *Harriet Arlington*.

Mr. and Mrs. Barnes appeared as *Sir Peter* and *Lady Teazle*, for Mrs. Walstein's benefit, on the 24th.

The Theatre soon after closed, and disappointed and chagrined at his want of success throughout the season, which, notwithstanding its powerful attractions, had overwhelmed him with losses, and harassed by the claims of pressing creditors, Mr. Gilfert, the manager, sunk under his misfortunes, and was overtaken with a sudden death on the 30th of July, at the age of 42 years.

A grand entertainment was got up for the benefit of his widow, for which purpose the Theatre was opened on the 5th of August. Hamblin, Miss Rock, Mrs. Hughes, and Amelia Fisher appeared in "Is He Jealous?" Several overtures and other pieces composed by Gilfert were performed by the orchestra, with the aid of the Musical Fund Society. A grand vocal concert followed, with Madame Feron, Mrs. Austin, Mrs. Knight, Signor Rosich, Mr. Milon, Mr. Walton, Mr. Holland, and Mr. Roberts. Messieurs and Mesdames Vestris and Achille executed various dances. Mr. Barrett played

Sponge, in a "Race for a Dinner," and Mr. Finn, *Trance*, in "Is It a Lie?" and the whole concluded with Herr Cline's exercises on the elastic cord.

Mr. Cooper, whose attraction had now greatly declined, finding it difficult, among the multitude of new and glittering *stars*, to procure a profitable engagement at the Park, once more assumed the reins of management, and courageously opened the CHATHAM GARDEN THEATRE on the 15th of September, 1828, with the comedy of the "Honeymoon," and the farce of the "Poor Soldier." In the first piece, he appeared as the *Duke Aranza*, Mr. Ludlow (his stage-manager) as *Rolando*, J. Mills Brown as *Jacques*, John Sefton as *Lampedo*, Mrs. Blake as *Juliana*, and the beautiful Mrs. Flynn, *Volante*. In the afterpiece, Mr. Still, a pleasing ballad-singer, was the *Patrick*. Mr. Ludlow, in the Southern and Western theatres, had been for ten or twelve years a very favorite light comedian, and was, unquestionably, a general actor of considerable merit.

The balance of the company consisted of Mrs. Hartwig (formerly Mrs. Tatnall), Mrs. Edstrom, Mrs. Ludlow, Mrs. Dunham, Mrs. Honey, Miss Eberle, and Messrs. Scott, Blake, Durang, Grey, Drake, Somerville, Quin, John Woodhull, Eberle, and others.

Mr. Cooper played several of his most favorite parts, and took his benefit on the 25th, when he made his last appearance as *Penruddock* and *Petruchio*.

On the 26th, Mr. C. B. Parsons, afterward distinguished as a tragedian in the West, and whose sudden leap from the stage to the Methodist pulpit created great excitement, made his first appearance in New York as *Paul Jones*, in the well-known drama of the "Pilot." From the *Dramatic Mirror*, published in 1842, it appears that Mr. Parsons was born of respectable parents in Enfield, Conn., July 23d, 1805. His father intended him for the ministry, but dying ere our hero attained the age of 15, the design was frustrated, and the lad came to New York, where he imbibed a passion for the Stage, and took part in many amateur performances. He was after-

ward engaged for the Charleston Theatre, where he made his regular *début* as *Mortimer*, in "Laugh when You Can," December 19th, 1827. After acting at Albany and at the Chat-ham Theatre, he returned to Charleston, and took the situation of stage-manager. In July, 1830, he made a hit at Cincinnati, as *Sir Edward Mortimer*, and was thereafter recognized as one of the brightest luminaries in the Western horizon. In January, 1834, he played a star engagement at the Park Theatre, followed by a series of performances at the Bowery, where he produced Jonas B. Phillips's Indian drama of "Oranaska." In 1839, while engaged as stage-manager for Mr. Wemyss, at Baltimore, he became interested in the study of theology, and at once abandoning his profession, attracted crowded and admiring audiences by the force and eloquence of his clerical discourses. After running a career of great popularity for a while, he resumed his old calling, to be again repudiated for the holier one of the ministry, to which we are unable to say how long he remained a faithful adherent.

On the same evening (Sept. 26th), in the drama of "Valentine and Orson," we first notice, as the representative of the latter character, the name of William F. Gates. He afterward rose to a position of unbounded favor, on the east side of the town, as a low comedian, his popularity for more than ten years on the boards of the Bowery Theatre being entirely unrivaled. He could not justly be ranked with Hilson, Barnes, Burton, or Placide, but the audiences to which he generally played would have been unwilling to acknowledge his inferiority. Mr. Gates was an American by birth, and died in New York of a lingering disease, in the prime of life, and deeply regretted, September 17th, 1843.

For Mr. and Mrs. Blake's benefit, on the 27th September, the "Child of Nature" was performed, in which Miss Ann Duff Waring, a young lady scarcely in her teens—the daughter of Mrs. Blake by her first husband—made her first appearance on the stage as *Amanthis*. Her fine natural talents, great versatility, unflagging spirit, and unconquerable good-nature, soon caused her to be recognized as one of the most

valuable performers of the day. With a little more grace and refinement, she would have left nothing to desire in high comedy; with a little less energy and fire, and a freedom from a certain "Bowery" mannerism, her heavy tragedy would have borne favorable comparison with the very best acting in that line. With more strength of voice, her skill in music would have raised her to the grade of a prima-donna, and with a style slightly subdued and chastened, her rustics and chambermaids would have been perfect. In melo-drama, hypercriticism alone would find a fault. An unlucky engagement in early life (leading the female department at the Bowery Theatre before she was eighteen) confirmed her in a style of acting that she has never since entirely shaken off, and that, notwithstanding her transcendent ability, has marred some of her most admirable performances. In person she is tall and commanding, but her countenance is not remarkable for beauty or variableness of expression. She married Mr. William Sefton, March 19th, 1837, who soon after left her a widow. When Mr. Wallack managed the Old National Theatre, Mrs. Sefton divided the first line of characters with Emma Wheatley. She afterward entered the matrimonial state with James Wallack, junior, by whose name she first appeared in New York, in April, 1845. Mrs. Wallack is well known throughout the entire Union, and has also visited Great Britain with her husband, and in the provincial theatres there played many highly successful engagements. She returned to America in 1856, and has re-appeared on several occasions—the last during the run of Edwin Booth's *Hamlet* at Winter Garden, 1864-5, when she played the *Queen* with marked excellence.

Sept. 30th. Mr. Raymond, a Western tragedian, appeared as *Pescara*. In 1832 he played at the Bowery Theatre, and some time after was found drowned, a supposed suicide.

Mr. Charles F. McClure's name now appeared in the bills as an actor of old men, and his young, beautiful, and more talented wife came out on the 8th of October as *Lady Amaranth*. Mrs. McClure, formerly Miss Meek, was from the Mo-

bile Theatre, but a native of New York; she was an exceedingly pleasing actress, and soon after became a great favorite at Philadelphia. She appeared at the Park, March 5th, 1838, and afterward obtained an engagement at the Bowery, where she met with great approbation. She last appeared as a star at the National in 1844, but has since been known in the Western Theatres as Mrs. Noah.

About the 1st of November, Mr. Cooper's season came to an end.

For several months, darkness and desolation reigned within the walls of the deserted Chatham, but finally Mr. Hackett daringly undertook to raise its fallen fortunes, by having its interior entirely renovated, and under the high-sounding, but far-fetched title of the AMERICAN OPERA HOUSE, with a superior corps of performers, and under the efficient stage management of Henry Wallack, boldly opened the establishment on the 20th of May, 1829.

His stock list included Mr. and Mrs. Cowell, Mr. and Mrs. Blake, Mrs. Hackett, Mrs. Stickney, Miss Amelia Fisher, Miss Waring, Mrs. Blakely; Messrs. Archer, Chapman, senior, W. B. Chapman, Alexander Simpson, Jones, (the vocalist) Comer, John Woodhull, Greenwood, Tuthill, John Sefton, Gates, Blakely, Wray, &c., besides himself and his stage-manager.

His opening pieces were the "Rivals," and the "Agreeable Surprise."

A succession of sterling comedies and musical afterpieces followed. Mr. Hackett made his first appearance on this Stage on the 26th, as *Solomon Swoop*, and on the 27th James Wallack also first appeared here for the benefit of his brother, as *Rolla* and *Dick Dashall*. Henry Hunt and Sophia Phillips commenced a star engagement in the "Devil's Bridge," June 1st, and the charming Clara Fisher appeared on the 2d in three characters, for the benefit of her sister Amelia. Booth, on the 16th, played *Richard III.* for Mrs. Cowell's benefit; Tuthill made something of a hit on the 17th, as *Terry O'Rourke*, and on the latter evening, the pleasing drama

called the "May Queen" was first played, with the following cast:

Sergt. Sampson . . .	Mr. ARCHER.	Tommy Fly . . .	Mr. J. SEPTON.
Hugh Bowyer . . .	" CHAPMAN, Sr.	Mary Bowyer . . .	Mrs. COWELL.
Caleb Pipkin . . .	" COWELL.	Patience Pipkin . . .	" STICKNEY.

Young Cowell appeared for his father's benefit as *Dromio* and *Billy Black*, and Madame Feron sang in the "Cabinet," for Mrs. Hackett.

The Fourth of July terminated the season.

Not discouraged by the result of his experiment, Mr. Hackett again opened his doors on the 15th inst., with Archer for his general manager, and some few changes in his company, in which now were found the names of Foot, Roberts, Scott, Walton, and others.

George W. Dixon made considerable noise with his negro song, the "Coal-Black Rose," which attained great popularity. He also played *Splash*, in the "Young Widow," with Miss Fairfield (since Mrs. McLean) as *Aurelia*, and Miss Southwell (afterward Mrs. Golden) as *Lucy*.

Aug. 29th. A benefit was arranged for the widow of Mr. Pritchard, (formerly of the Park) in which a Mr. Rice played *Macbeth*, Charles Thorne, *Othello*, and a Mr. Addams (we believe afterward the well-known Augustus Addams) *Macduff* and *Cassio*. This season ended September 1st, and Mr. Hackett found more profitable employment for his talents in other spheres.

THE LAFAYETTE THEATRE re-opened under the stage management of James M. Scott, December 24th, 1828, with Miss Emery as the principal attraction, in *Isabella*. Mrs. Moreland also appeared in the ballet of the "Village Nuptials." The company included Clarke (late of the Park), Duffy, Robertson, Page, John Greene, Laidley, Schinotti, Mrs. Greene, Mrs. Talbot, Mrs. Mitchell, Miss Kent, and others.

On the 31st, Mrs. Preston made her first appearance on the stage as *Young Norval*. Mrs. Preston was exceedingly pretty and personally interesting, and if she never became able to claim the highest honors of a first-class actress, fortunately kept free from glaring and offensive faults, and in the sphere

wherein she moved enjoyed long-continued and more than ordinary favor. This lady was well known on the boards of the National Theatre, Chatham Street, as Mrs. Horace F. Nicholls, and is now playing in Brooklyn (1866).

Jones, the singer, made his first appearance here on the 15th of January, as *Francis*, in "Rob Roy."

The season terminated about the middle of March, and recommenced on the 6th of April, with poor prospects of success. Ruin ensued, however, sooner than was anticipated.

On the morning of the 11th, before daybreak, a fire, originating in a neighboring building, communicated to the Theatre, and in a short time caused its total destruction. It was never rebuilt.





CHAPTER XXXVIII.

Park Theatre, 1829-30—Bowery Theatre—Chatham Theatre, or American Opera House—Blanchard's Amphitheatre.

THE commencement of the Theatrical Season, in the fall of 1829, found the managers of the Park sole masters of the field. Their great rival, Gilfert, of the Bowery, was dead, and his theatre, by lease, had fallen into their hands. The Lafayette was in ashes, and the classes that gathered at the Chatham were few in number, and such as were gladly spared from a more refined audience. Not that their victory had been an easy one, or obtained at little cost. The contest had been severe, and at one time doubt had hung over the result. Fortune, however, favored the old house, and the public found its management at this period in full vigor, and its affairs prosecuted with energy, spirit, and success. Under the direction of Messrs. Price and Simpson, with Mr. Barry as stage-manager, its doors were once more opened on the 2d of September, 1829, when Mrs. Inchbald's comedy of "Every One has His Fault" was performed by the following array of talent:

Harmony (his first night)	Mr. CHAPMAN, Sr.	Edward	Miss PARKER.
Lord Norland	" WOODHULL.	Lady Ellinor	Mrs. SHARPE.
Sir R. Ramble	" SIMPSON.	Mrs. Placid	" HACKETT.
Capt. Irwin	" BARRY.	Miss Woodburn	" HILSON.
Solus	" BARNES.	Miss Spinster	" WHEATLEY.
Placid	" PLACIDE.		

The petite Misses Parker danced a *pas de deux*, and a new Irish romance, called "Thierna na oge," was given, as follows:

Lord Glencar	Mr. WOODHULL.	Martin	Mr. T. PLACIDE.
O'Donaghue	" RICHINGS.	Usaga	" POVEY.
Sampson Sinister	" PLACIDE.	Kate Kearney	Mrs. HILSON.
Dan O'Reilly	" MEEGER.	Dame Kearney	" WHEATLEY.

Mr. Chapman and Mr. Mercer were both valuable additions to the company, the former for old men, and the latter for Irishmen and musical characters.

Mrs. Sloman commenced an engagement as *Belvidera* on the 4th, when Mr. Judah appeared, for that night only, as *Pierre*.

Caldwell and Miss Kelly opened on the 10th, as *Benedick* and *Beatrice*.

Mrs. Sloman took her benefit on the 17th, when she appeared as *Lady Restless*, in "All in the Wrong." Mr. Sloman also gave his comic songs, and Herr Cline danced on the elastic corde.

The nautical drama called "Black-eyed Susan" was first played on the 18th, with Mercer as *William*, Barry as the *Admiral*, Simpson as *Capt. Crosstree*, Placide as *Gnatbrain*, Mrs. Hackett as *Dolly*, and the *blue-eyed* Mrs. Hilson as the interesting *Susan*.

Mr. Caldwell's benefit occurred on the 21st, when he played *Belcour*, in the "West Indian," with Mercer as *Major O'Flaherty*, and Miss Kelly as *Charlotte Rusport*. Mrs. Sloman also appeared as *Catharine*, to his *Petruchio*.

Miss Kelly's turn came on the 23d, when she personated *Charlotte*, in the "Hypocrite," and *Florio*, in the "Forest of Bondy," to Caldwell's *Doctor Cantwell* and *Capt. Aubri*. A Miss Peters also ascended from stage to gallery on the tight-wire.

The veteran Cooper was once more welcomed to his proper sphere, on the 24th, in the character of *Virginius*, and Mrs. Austin made her first appearance this season, on the 25th, for Mr. Sloman's benefit, as *Diana Vernon*, in "Rob Roy," with Sloman's *Baillie*, and Mrs. Sloman's *Helen*.

Miss Clara Fisher's first appearance this season occurred on the 28th, in a new piece, called the "Nymph of the Grotto," in the character of *Amadys*, supported by Barnes as the *Baron*, Richings as *Hypolito*, Mrs. Wallack as *Marguerite*, and Mrs. Hilson, *Eglantine*.

On the 3d of October, Monsieur and Madame Ronzi Vestris arranged to take a farewell benefit previous to their return to

Europe, when they were assisted by Monsieur and Madame Achille. Cooper also appeared for them as *Alexander the Great*.

An indifferent farce, called "My Old Woman," was performed on the 5th, with Barry as *Col. Girouette*, Barnes as *Michael Witsgoff*, Miss Clara Fisher as *Countess Xenia*, Mrs. Sharpe as *Caroline*, and Mrs. Wallack as *Victorine*.

Mr. Cooper took his benefit on the 8th, when he personated *Beverly* and *Young Wilding*, and Mrs. Barnes made her first appearance this season as *Mrs. Beverly*.

The amusing petit comedy of the "Lancers," by John Howard Payne, was now first played, with Chapman as *Admiral Etiquette*, Simpson as *Frank Lenox*, Barry as *Charles Belton*, and Mrs. Wallack, *Louisa*.

Miss Clara Fisher took her benefit on the 12th, reviving the comedy of "To Marry, or Not to Marry," wherein she played *Hester*. She also appeared as *Betty Finikin*, and brought out a new petit comedy, called "Manœuvring," in which Woodhull personated the *Count de Villa Major*; Richings, *Frederick de Cernay*; Placide, *Finesse*; Mrs. Wallack, *Constanza*; and Miss Clara Fisher, *Zanetta*.

On the 14th, the opera called the "Caliph of Bagdad," the music by Boildieu, and the words from Dibdin's "Il Bondonciani," was produced with great applause, and had a most successful run. It was thus cast:

Caliph	Mr. MERCEB.	Selim	Mr. WOODHULL.
Mesrour	" CHAPMAN.	Abdallah	" RICHINGS.
Mahoud	" PLACIDE.	Kesia	Mrs. SHARPE.
Cadi	" BARNES.	Selima	" HACKETT.
Chebib	" HILSON.	Darina	" AUSTIN.

Mr. Forrest's first engagement in the Park Theatre commenced on the 17th, when he opened as *Damon*, and successively appeared as *Hamlet*, *Lear*, *Iago*, (to Cooper's *Othello*) *Macbeth*, *Brutus*, and *Carwin*.

On the 29th, Peake's farce of "My Master's Rival" was produced with great applause, Barnes and Placide making it long a favorite. It was cast as follows:

Aldgate	Mr. BLAKELY.	Paul Shack	Mr. BARNES.
Sir Colley	" CHAPMAN.	Mrs. Aldgate	Mrs. WHEATLEY.
Capt. Middleton	" RICHINGS.	Amelia	" WALLACE.
Peter Shack	" PLACIDE.	Tibby Postlethwaite	" HACKETT.

An engagement was now effected with George Barrett, who appeared as *Goldfinch*, on the 31st, his name giving great additional strength to the higher department of comedy.

Nov. 1st. Mrs. Austin, for her benefit, produced a new opera, called "*Carron Side*," thus represented:

Col. Campbell . . .	Mr. CHAPMAN.	Grace	Mrs. AUSTIN.
Allen Lindsay . . .	" RICHINGS.	Janet	" WALLACE.
Donald Mackay . . .	" MERRICK.	Blanche	" SHARPE.
Sanderson	" PLACIDE.		

She also appeared as *Apollo*, in "*Midas*."

Nov. 7th. The melo-drama of "*Masaniello*, or the Dumb Girl of Genoa," was first played in New York, with the following cast:

Masaniello	Mr. BARRY.	Giuseppe	Mr. BARNES.
Alphonso	" RICHINGS.	Borello	" NEXSEN.
Gonzalo	" POPEY.	Elvira	Mrs. SHARPE.
Sergt. Huberto . . .	" WOODHULL.	Fenella	" BARNES.
Pietro	" CHAPMAN.	Briella	" WHEATLEY.

Mr. Hackett's first appearance this season occurred on the 10th, for the benefit of his wife, in the character of *Solomon Swoop*.

Mrs. Barnes took her benefit on the 13th, when she produced a new play, called the "*Sister of Charity*," wherein she personated *St. Ursula*, assisted by Chapman, as *Col. Saxe*, Barry as *Capt. Weimar*, Richings as *Joseph*, and her husband as *Paulo*. She also repeated *Fenella*.

On the 16th, Clara Fisher commenced a new engagement as *Hester* and *Victoire*, and Mlle. Celeste made her first appearance on the 17th, in the character of *Fenella*, which she portrayed with great power and effect, though not so as to efface the recollection of Mrs. Barnes' great merit.

The next evening Mlle. Constance appeared.

Mr. Forrest began a new engagement on the 24th, as *William Tell*.

Miss C. Fisher's benefit took place on the 30th, when Farquhar's "*Inconstant*" was revived, with Barnes and Barrett as *Old* and *Young Mirabel*, Hilson as *Duretete*, and Mrs. Hilson as *Oriana*. The bewitching beneficiary appeared as *Bizarre*, *Victoire*, and *Betty Finikin*.

Miss Kelly commenced again on the 3d of December, as *Beatrice* to Barrett's *Benedick*.

On the 8th, Mr. Hilson for his benefit produced, for the first time in America, Vanbrugh's celebrated and once favorite comedy of the "Confederacy," thus finely cast:

Moneytrap	Mr. BARNES.	Corinna	Mrs. HILSON.
Gripe	" PLACIDE.	Clarissa	" SHARPE.
Dick Amlet	" BARRETT.	Araminta	" WALLACE.
Brass	" HILSON.	Mrs. Amlet	" WHEATLEY.
		Flippanta	" HACKETT.

We do not recall any subsequent revival.

Mr. Hackett took his benefit on the 10th, when he produced a new local comedy, called the "Times, or Life in New York," in which he played a Yankee part with great humor and effect. The piece was well performed throughout, and run several nights. It was thus cast:

Industrious Doolittle . .	Mr. HACKETT.	Mons. Ragout	Mr. PLACIDE.
Sir Croesus Mushroom . .	" SIMPSON.	Pompey	" T. PLACIDE.
Traffic	" CHAPMAN.	Mrs. Traffic	Mrs. WHEATLEY.
Dashwood	" RICHINGS.	Amelia	" SHARPE.
Percival	" BARRY.	Caroline	" HACKETT.
Charles Barton	" WOODHULL.	Mrs. Jenkins	" DUNE.

Miss Kelly played *Romeo* for her benefit on the 11th, and Mlle. Celeste, on her night, the 14th, appeared as *Julietta*, *Florio*, and *Fenella*, and in a variety of dancing, assisted by Constance, Heloise, and Messrs. Barbieri and Martinez.

Mr. Forrest took his benefit on the 15th, when, for the first time on any stage, was represented John A. Stone's tragedy of "Metamora, or the Last of the Wampanoags." It was introduced by a neatly written prologue, the production of Prosper M. Wetmore, spoken by Mr. Barrett, and at its close a sprightly epilogue, written by James Lawson, was delivered by Mrs. Hilson with peculiar grace and archness, calling forth the unanimous verdict of unqualified success. The following was the original cast of "Metamora," and in it Mr. Langton made his first appearance in New York:

Metamora	Mr. FORREST.	Wolfe	Mr. NEXSEN.
Lord Fitzarnold	" RICHINGS.	Tramp	" POVY.
Sir Arthur Vaughn . . .	" CHAPMAN.	Holyoke	" WHEATLEY.
Guy of Godalmin	" WOODHULL.	Kaushine	" BLAKELY.
Horatio	" BARRY.	Child	Miss S. PARKER.
Errington	" LANGTON.	Oceana	Mrs. HILSON.
Church	" T. PLACIDE.	Nahmeokee	" SHARPE.

Whatever faults this tragedy may possess as a literary or dramatic composition, its real merits keep it living on the Stage, and, in the character of its hero, no dissenting voice has qualified Mr. Forrest's claim to the highest excellence.

It was created for, and entirely fitted all his peculiarities. Its author's benefit took place on the 24th.

On the 21st, Mrs. Hilson's benefit night, the pleasing farce, called the "Happiest Day of my Life," was first played, as follows:

Gilman	Mr. HILSON.	Mrs. Dudley	Mrs. WHEATLEY.
Dudley	" CHAPMAN.	Sophia	" HILSON.
Frederick	" WOODHULL.	Mary	" WALLACK.
Charles	" T. PLACIDE.	Mrs. Grinsley	" DUBIE.

On Christmas night, occurred the first performance of a drama called "Leonidas the Spartan," thus cast:

Leonidas	Mr. BARRY.	Xerxes	Mr. T. PLACIDE.
Demarcitus	" SIMPSON.	Lynicles	Mrs. WALLACK.
Hydarnes	" RICHINGS.	Chariclea	" SHARPE.
Pytho	" WOODHULL.	Chrysilpe	" HILSON.

Also, a new melo-drama, called "Antoine the Savage:"

Antoine	Mr. BARRY.	Violette	Mrs. HILSON.
St. Angeville	" CHAPMAN.	Amy	" SHARPE.
Rosenford	" RICHINGS.	Mme. St. Angeville . .	" WALLACK.
Michael	" T. PLACIDE.		

Mrs. Sloman was again engaged, and appeared on the 26th as *Mrs. Oakley*; her husband's comicalities followed, and Mrs. Wallack, in the absence of Celeste and Mrs. Barnes, made a most successful delineation of *Fenella*, in "*Masaniello*."

Mr. Roberts (late of the Bowery and Chatham) appeared on the 5th of January, 1830, as *April*, in "Secrets Worth Knowing," and on the 8th the domestic melo-drama, called the "Robber's Wife," was first played, as follows:

Mark Redland	Mr. BARRY.	Larry O'Gig	Mr. RICHINGS.
Briarly	" WOODHULL.	Sawney McFile	" BARNES.
Penfuddle	" PLACIDE.	Rose Redland	Mrs. SHARPE.

Mrs. Sloman produced for her benefit, on the 11th, a new Grecian tragedy, called "Epicharis," by Mr. Lister, in which she personated the heroine, with the aid of Simpson as *Nero*, Woodhull as *Caius Piso*, Barry as *Flavius*, Chapman as *Fenius Rufus*, and Richings as *Volusius*.

A drama, called "Narramattah," from Cooper's "Wept of Wish-ton-Wish," was first played on the 15th, with Simpson as *Conanchet*, Barry as *Metacom*, Chapman as *Heathcot*, Placide as *Doctor Ergot*, Mrs. Hackett as *Mrs. Heathcot*, Mrs. Wheatley as *Faith*, and Mrs. Sharpe, *Narramattah*.

Mr. Sloman's benefit took place on the 17th, when he sung ten comic songs, played *John Moody*, and *Lasleur*, in "Animal

Magnetism," and his accomplished wife appeared as *Lady Townly*.

The amusing farce, called "Thirty-three John Street," was brought out on the 21st, with Simpson as *Sir Charles Crazy*, Placide as *Mr. Thomas Tompkins*, Mrs. Sharpe as *Lady Crazy*, and Mrs. Godey as *Eliza Smith*.

The "First of May," an English historical drama, was brought out on the 23d, with Simpson as *Edward IV.*, Barry as *Harry Woodville*, Barnes as *Jonas Chick*, Mrs. Hilson as *Lady Elizabeth Grey*, and Mrs. Sharpe as *Catharine*.

Mrs. Austin appeared on the 25th as *Darina*, Mr. Richings attempting, for the first time, the part of the *Caliph of Bagdad*.

A petit opera, called "Music and Prejudice," was first sung on the 27th, with Mrs. Austin as *Alfred*, Placide as *Count Cremona*, Hilson as *Dense*, Mrs. Sharpe as *Adelle*, and Mrs. Wheatley, *Eliza*.

A tedious affair, called "Dead Men's Shoes," was produced on the 4th of February, and Celeste and Constance again appeared for several evenings. The former took a "farewell" benefit on the 9th, when Mr. Booth appeared as *King John*.

The house was then closed for several nights, but re-opened for Mrs. Austin's benefit on the 22d, when she appeared as *Ariel*, *Ophelia*, and *Tancredi*.

Mr. Wright made his *début* on the 25th, as *Octavian*.

Buckstone's comedy, called "Snakes in the Grass," was produced on the 26th with great applause, and had a most successful run, but we believe was never played after this season. Its cast stood thus:

Janus	Mr. HILSON.	Dick	Mr. T. PLACIDE.
Skinner	" POVEY.	Mrs. Janus	Mrs. WHEATLEY.
Walton	" BLAKELY.	Mrs. Skinner	" WALLACE.
Capt. Agitate	" SIMPSON.	Mrs. Walton	" HACKETT.
Frank Skinner	" RICHINGS.	Widow Bloomly	" HILSON.
John Thomas	" NEXSEN.	Cecelia	" GODEY.
Fact	" PLACIDE.	Twili	Miss JESSOP.

Another well-played and successful drama, called "Shakespeare's Early Days," was thus produced on the 3d of March:

William Shakespeare	Mr. BARRY.	Sir Thomas Lucy	Mr. PLACIDE.
John Shakespeare	" BLAKELY.	Burbage	" WOODHULL.
Gilbert Shakespeare	" BARNES.	Drawl	" WHEATLEY.
Southampton	" RICHINGS.	Slyboots	" HAYDEN.
Tarlton	" SIMPSON.	Queen Elizabeth	Mrs. HILSON.
Doct. Orthodox	" HILSON.	Mary Shakespeare	" WHEATLEY.
Leicester	" NEXSEN.	Hostess	" WALLACE.

A still more popular drama, called the "Brigand," afterward rendered famous by Wallack's superb acting in the part of the hero, was thus first given to the public:

Massaroni	Mr. SIMPSON.	Nicolo	Mr. BLAKELY.
Prince Bianchi	" HILSON.	Spoletti	" HAYDEN.
Albert	" BARRY.	Carlotti	" POVEY.
Theodore	" WOODHULL.	Maria Grazie	Mrs. SHARPE.
Rubaldo	" RICHINGS.	Ottavia	" WALLACE.

"William Thompson, or Which is He?" a farce by Caroline Boaden, was also played on the 11th, as follows:

W. Thompson 1st	Mr. BARNES.	Julia	Mrs. WALLACK.
W. Thompson 2d	" SIMPSON.	Miss Dormer	" GODEY.
Dr. Soothem	" BLAKELY.	Mary	" DUNE.

A *troupe* of French dancers, composed of Madame Clara, Mlle. Heloise, M. Barbieri, and M. Duruissell, terminated their engagement of several nights with a benefit on the 12th.

Mrs. Sloman's farewell engagement commenced on the 25th, when she appeared as *Lady Restless*, and on the same evening the farce of the "Bold Dragoons" was produced, as follows:

Berguin	Mr. BLAKELY.	Hanibal Fusce	Mr. PLACIDE.
Gavard	" CHAPMAN.	Coco Cocklet	" T. PLACIDE.
Victor Gavard	" WOODHULL.	Rosine	Mrs. HILSON.
Leon Sabertash	" BARRY.	Ninette	" SHARPE.

A new local farce, by Charles P. Clinch, called the "First of May in New York, or Double or Quit," was produced for Mr. Placide's benefit on the 25th. In it the beneficiary played *Charles Waverly*, assuming several other characters; Mr. Blakely, *Old Barton*; and Mrs. Wallack, *Julia*.

March 31st. A young and pretty Italian girl, Giulia Daponte, the niece of Signor Dapente, a well-known resident professor of languages, (who fondly hoped that she would fill the throne of Italian vocalism, vacant by the departure of Garcia) was introduced to the public of New York in a grand concert, in which she was supported by Messrs. Angrisani, Rosich, and Metz. Signorina Daponte, though cultivated in the best schools, was not equal to the requirements of the position, and, after a few appearances, withdrew from the Stage, and gracefully retired into the more congenial shades of private life.

Miss Kelly commenced an engagement as *Rosalind*, April

4th. Mr. and Mrs. Sloman took their farewell of America on the 6th, in the "Jealous Wife," &c.; and Hackett opened a new engagement as *Solomon Swoop*, on the 8th.

A local sketch, called "Down East, or the Militia Training," was first played on the 17th, with Hackett as *Major Joe Bunker*, Richings as *Melville*, Nexsen as *Hateful W. Parkins*, Mrs. Wallack as *Eliza*, and Mrs. Hackett, *Sally*. *Major Bunker* was one of Hackett's most amusing Yankee assumptions, and continued long to enjoy great popularity.

Mrs. Cowley's celebrated comedy, called "Which is the Man?" was played, for the first time in twenty years, for Miss Kelly's benefit, on the 19th, with Richings as *Lord Sparkle*, Mr. and Mrs. Hilson as *Bobby* and *Sophy Pendragon*, and Miss Kelly as *Lady Bell Bloomer*.

On the same occasion, the drama of the "Bohemian Mother" was first played, with the following cast:

Count Mannheim . . .	Mr. BARRY.	Klencop	Mr. T. PLACIDE.
Friberg	" RICHINGS.	Mathilde	Mrs. SHARPE.
Dessing	" CHAPMAN.	Lisette	" WALLACK.

An Italian operetta, called "l'Ape Musical," was sung on the 20th, with Rosich as *Don Nibbio*, Metz as *Don Canario*, Angrisani as *Narcisso*, Ferri as *Mongibelli*, and Signorina Daponte as *Lucinda*.

Mr. Forrest commenced an engagement on the 21st, as *Damon*.

A dramatic version of Irving's "Rip Van Winkle" was first played on the 22d, as follows:

Rip	Mr. HACKETT.	Herman	Mr. RICHINGS.
Knickerbocker . . .	" PLACIDE.	Dame Van Winkle . .	Mrs. WHEATLEY.
Nicholas Vedder . .	" CHAPMAN.	Alice	" HACKETT.
Von Slous	" BLAKELY.	Lowenna	" WALLACK.

Hackett's *Rip* was a fine piece of acting, true to nature throughout, and touchingly pathetic in the serious parts. The drama was afterward reconstructed, and much improved.

The still favorite farce of "Popping the Question" was produced on the 26th, with Placide as *Primrose*, T. Placide as *Thornton*; Mrs. Hackett, *Miss Biffin*; Mrs. Wheatley, *Miss Winterblossom*; Mrs. Wallack, *Ellen*; and Mrs. Hilson, *Bobbin*.

Miss Daponte's benefit took place on the 29th, when she appeared in a concert, simply.

"Nods and Winks," a new farce, was brought out May 1st, as follows:

Nankin	Mr. CHAPMAN.	Mrs. Nankin	Mrs. WHEATLEY.
Fry	" PLAIDE.	Laura	" SHARPE.
Chatter	" RICHINGS.	Kate	" WALLACK.

"Metamora" was played for Forrest's benefit on the 5th, and the "Caliph of Bagdad" again brought out, with Mrs. Austin as *Darina*, on the 7th.

Mr. John Jones made his first appearance here on the 10th, in a concert, and soon gained the good opinion of the audience.

The opera of "Rokeby," (from Walter Scott) its music selected from several eminent composers, was first put upon the Stage, May 17th, cast as follows:

Bertram	Mr. BARRY.	Phillip	Mr. BLAKELY.
Oswald	" WOODHULL.	Denzil	" RICHINGS.
Redmond	" JONES.	Harpool	" NIXSEN.
Mortham	" REED.	Wilfrid	Mrs. WALLACK.
Baron	" NIXSEN.	Edmond	" HACKETT.
Walter	" HILSON.	Marian	" AUSTIN.
Jasper	" PLAIDE.	Matilda	" SHARPE.

It was moderately successful, and was given for the fourth time, for its author's benefit, on the 25th.

Mrs. Barnes re-appeared on the 20th, as the *Grecian Daughter*; and *Fenella*, and on the 24th played *Queen Elizabeth*, to the *Richard* of Mr. Booth, his first night of engagement. Booth afterward played *Pierre*, (to Forrest's *Jaffier*) *Sir Giles Overreach*, and for his benefit on the 31st, *Iago*, to Cooper's *Othello*.

The success of "Metamora" induced the composition of other dramas illustrating the aboriginal character, and Mr. Hackett, for his benefit, June 4th, produced one of that class, called the "Indian Wife," in which Mrs. Sharpe played the heroine. The principal comic part, that of a Yankee, was of course written for and played by Mr. Hackett. The entire cast stood thus:

Chev. Lavalie	Mr. BARRY.	Sergt. Peabody	Mr. HACKETT.
L'Arraignee	" REED.	Pierre	" POVEY.
Sir Guy Carlton	" BLAKELY.	Pascal	" T. PLAIDE.
Corporal O'Brien	" RICHINGS.	Nina	Mrs. HACKETT.
Bobby Bowbell	" HILSON.	Altamah	" SHARPE.

Hilson revived the "Winter's Tale" for his benefit, with Barry as *Leontes*, Simpson as *Florizel*, himself as *Autolycus*,

Barnes as the *Clown*, Mrs. Hilson, *Hermione*, and Mrs. Austin, *Perdita*.

June 7th. The "House of Aspen" was first played for the benefit of Mrs. Barnes, with much applause, and by the following cast: .

Duke	Mr. SIMPSON.	Roderick	Mr. WOODHULL.
Rudiger	" REED.	Bertrand	" RICHINGS.
George of Aspen	" BARRY.	Isabella	Mrs. BARNES.
Henry	" JONES.	Gertrude	" SHARPE.

Also, on the same evening, John Kemble's alteration of Bickerstaff's piece, "the Pannel," called, "'Tis well 'tis no Worse," with Mr. and Mrs. Barnes as *Muskato* and *Beatrice*.

Mr. Cooper took his benefit on the 8th, in *Brutus*, and the pretty little Parkers announced their farewell of the Stage on the 12th, when they played, for the first time, in the "Two Pages of Frederick the Great." They also brought out the melo-drama called "Robert the Devil:."

Robert	Mr. SIMPSON.	Countess	Mrs. HACKETT.
Lindor	" RICHINGS.	Blanche	" SHARPE.
Piccolo	" BARNES.	Matilda	" HILSON.
		Lodine	" WALLACE.

True to their resolution, these young ladies never re-appeared after this season, but in private life one has proved a most devoted daughter, and the other an estimable wife and mother.

Mr. Simpson took his benefit, June 14th, presenting the opera of "Fontainebleau," with Jones as *Lord Winlove*, and Mrs. Austin, Miss George, and Miss Clara Fisher in the piece. Miss Kelly also appeared in "Simpson and Co."

For Mrs. Wheatley's benefit on the 17th, her daughters executed a Shawl-dance, for the first time, and part of "Paul Pry" was presented, with Barnes as *Mrs. Subtle!* Hilson as *Phæbe!!* and Mrs. Wheatley as *Paul!!!*

The once admired and eminent actress, Mrs. Johnson, died on the 18th inst., and the overwhelming grief caused by the sad event to her daughter, Mrs. Hilson, partially deprived her of reason, and forced her retirement from the Stage for many months.

Mr. Jones took his benefit on the 19th, introducing Miss Fairfield as *Colin*, in "Nature and Philosophy," and presenting

a new opera, called the "Conjuror," in which his wife made her first appearance on this Stage:

Lenoir	Mr. JONES.	Mme. Belldeur . . .	Mrs. WALLACK.
Bastien	" PLACIDE.	Laurette	" SHARPE.
Blaise	" BLAKELY.	Nanette	" JONES.

Mr. Kilner re-appeared, after a long absence from these boards, in the character of *Capt. Copp*, for Mr. Woodhull's benefit on the 23d.

Mr. Joseph M. Field made his *début* in New York as *Pierre*, announced as his first appearance on any stage, July 1st, although he had played at Boston as early as 1827.

Mr. Field was afterward well known throughout the Union as actor, author, editor, and manager. He was generally supposed to be a native American, but was born at Stockton, England, in 1810.

He was at one time assistant-editor of the New York *Evening Post*; afterward wrote for the New Orleans *Picayune*, and still later edited the St. Louis *Reveille*. He built and managed the Varieties Theatre, St. Louis, and was manager of the Mobile Theatre at the time of his death. He was the author of a great number of humorous sketches and essays, signed "Straws," very popular in the South and West, and also wrote the tragedy of "Grizelda" for Mrs. Farren; the comedy of "Family Ties" for Mr. Marble; a comedy called "Such as It is," played at the Park in 1842; a comedy called "Married an Actress," played at Burton's in 1850, and several light occasional pieces. He was a man of undoubted abilities, and had he devoted his undivided attention either to literature or the stage, would have probably attained high distinction. He married Miss Eliza Riddle, (sister of Mrs. W. H. Smith) a great favorite in the South and West. His death occurred at Mobile, after a lingering illness, January 28th, 1856.

July 3d, was produced the "Wigwam, or Templeton Manor," founded on Cooper's "Pioneers," and on Monday, the 5th, the regular season terminated with Mr. Forrest's representation of *Metamora*. No recess followed, however, for on the 6th a new season begun. The "Apostate" was played on the 8th,

when Mr. D'Angelis made his first appearance as *Pescara*, and Mr. Field played *Hemeya*.

Mrs. Blake was engaged as a substitute for Mrs. Sharpe, (who left the theatre) and made her first appearance here since early childhood, on the 12th, as *Nell*, in the "Devil to Pay;" and the once favorite Mrs. S. Wheatley, on the 13th, made her first appearance in ten years as the *Jealous Wife*, and *Caroline*, in the "Prize." Time had imparted a matronly appearance to this lady, but had not diminished her sprightliness and gayety. She went through a line of light comedy characters, and took her benefit on the 26th, as *Priscilla Tom-boy*, and *Kathleen*, in the "Poor Soldier," being her last appearance on the Park Stage.

Mr. Field played *Romeo* on his benefit night, July 16th, and also a character called *Romeo Moonshine*, in an original sketch, entitled "Coming Out."

Mr. Charles Thorne was engaged, and made his first appearance this season on the 20th, as *Luke*, in "Riches."

A benefit was given on the 23d to Madame Hutin Labasse, (late of the Bowery) whose husband had lately died after a long illness, when George W. Dixon made his first appearance on the Park Stage.

For Mrs. Blake's benefit on the 29th, Miss Waring made her first appearance in this Theatre as *Cicely Homespun*, and the "Hundred-Pound Note" was performed, with Mrs. Blake as *Harriet Arlington*, Blake as *Montmorency*, Cowell as *Billy Black*, and John Greene as *O'Shaugnessy*.

The season terminated on the 3d of August, when Mr. Simpson took his benefit, appearing as the *Brigand*, and Jones and Mrs. Austin sung in the "Beggars' Opera."

On the 16th of August the French opera company took possession of the establishment, and for a fortnight presented a series of performances in a very satisfactory style.

The regular season at the Park Theatre, as just detailed, was one of the most successful on record, and deservedly so. Notwithstanding the absence of opposition, the management displayed great industry, taste, and liberality. The pieces

performed were varied, and generally excellent in their character, and the performers unusually numerous and skillful, both in the stock and star list.

Forty-three new pieces were produced, including four tragedies, four comedies, and six operas, besides the revival of several plays not performed within the memory of that generation of play-goers.

After the death of Mr. Gilfert, the BOWERY THEATRE passed under the control of the Park management, and was occasionally opened for the benefit of some performer who would make an arrangement for the purpose, and in this manner Mr. George Barrett, Mr. Southwell, Mr. Holland, Mr. Roberts, and Mrs. Gilfert, presented their claims to the public, and, with the aid of the Park company, and other auxiliary assistance, offered attractive bills of entertainment. It was also opened to perform the opera of "Tancredi," with Mesdames Feron and Brichta, and on such holidays as the Anniversary of the City's Evacuation, Christmas, New Year, Eighth of January, &c. This continued until the summer of 1830, when it went into the hands of new lessees, whose management will be the subject of a future chapter.

THE CHATHAM THEATRE, or AMERICAN OPERA HOUSE, during the fall of 1829, was occupied principally with the production of G. W. Dixon's negro burlettas of "Love in a Cloud," "Coal-black Rose," &c., and with an occasionally fine performance by Miss Emery, supported by an indifferent company.

Afterward, Mr. G. Barrett and Mr. C. Young engaged the establishment, which they opened December 24th, with a company composed of themselves, Clarke, Mercer, Gates, Phillips, Stone, Doyne, and Mesdames Young, Durang, Mercer, Slater, Nelson, &c. Their experiment terminated unsuccessfully in about a fortnight.

It was next revived, under the name of BLANCHARD'S AMPHITHEATRE, on the 18th of January, 1830, and for many months received a large share of public patronage. Blanchard, the lessee, was a very capable equestrian director, and Roberts, the comedian, who took charge of the dramatic

- entertainments, was an experienced and judicious stage-manager.

Blanchard's own family formed a principal attraction of the place; his wife will be remembered as Mlle. Adolphe, famous as a rope-dancer, and his children, including Mr. George Blanchard, Master William Blanchard, and two daughters, were all fine equestrians. Miss Elizabeth Blanchard had some talent as an actress, and Miss Cecelia, besides her skill in horsemanship, performed on musical glasses, and executed feats of jugglery with balls, knives, &c.

Mr. Rockwell was also a graceful and elegant rider, and Myers, the clown, with Stickney, Callaghan, Downie, and others, formed part of the troupe.

Among the *corps dramatique* who appeared during the season, were Scott, Kelsey, Stevenson, Laidley, Roberts, Horton, Irish Anderson, Eberle, Grierson, McGuire, Mrs. Hughes, Mrs. Stickney, Mrs. Stevenson, Mrs. Golden, Mrs. French, and her sister and brother, Master Charles Mes-tayer, Mrs. Frederick Brown, Mrs. Roberts, and many others.





CHAPTER XXXIX.

Park Theatre—Season 1830–31.

THE Park Theatre was re-opened September 1st, 1830. Owing to the retirement of Mrs. Hilson, and the secession of Mrs. Sharpe, Mrs. Blake became the leading lady of the company. Mr. Foot was engaged to succeed Mr. Chapman in the line of old men, the Misses Wheatley took the place of the little Parkers as dancers, and Mr. Field was added to the stock list for general utility. Mr. Charles Kean and the still-admired Mrs. Barnes were the first stars, appearing, on the opening night, in the tragedy of "Richard III.," thus cast:

Richard	Mr. C. KEAN.	Lord Stanley . . .	Mr. BLAKELY.
Henry VI.	" FOOT.	Lord Mayor . . .	" WHEATLEY.
Richmond	" SIMPSON.	Prince of Wales . .	Miss WHEATLEY.
Buckingham	" WOODHULL.	Duke of York . . .	" E. WHEATLEY.
Norfolk	" NEXSEN.	Queen Elizabeth . .	Mrs. BARNES.
Catesby	" T. FLACIDE.	Lady Anne	" BLAKE.
Tressell	" RICHINGS.	Duchess of York . .	" WHEATLEY.

Mr. Kean was received with acclamations, and in the course of his engagement appeared as *Sir Giles Overreach*, *Othello*, *Sir Edward Mortimer*, *Shylock*, *Romeo*, *Hamlet*, and *Felix*, in the "Hunter of the Alps."

Charles John Kean, the second and only surviving son of the celebrated Edmund Kean, was born at Waterford, Ireland, January 18th, 1811. Although cradled in poverty, the upward turn in the fortunes of his father gave the youth every opportunity of education that the best preparatory schools and Eton could bestow. When nearly seventeen, he was offered a cadetship in the East India Company's service, a situation which his father, whose prosperity was already on the back-

ward track, urged him to accept, but which he declined, rather than grieve his mother, who, neglected and finally deserted by her husband, could not bear the thought of a separation from her only child. Looking then, naturally, to the Stage for the support of his mother and himself, young Kean eagerly availed himself of the opportunity offered by Mr. Price, then manager of Drury Lane, to make his appearance on that stage, at a salary of ten pounds per week, and his *début* as *Young Norval* was announced on the 1st of October, 1827. His second character was *Achmet*, in "Barbarossa;" his third, *Frederick*, in "Lovers' Vows," in which piece, in the character of *Amelia Wildenheim*, he first met Miss Ellen Tree, his future wife. His success was not such as he had anticipated; the newspaper criticisms were discouraging, and he felt that he had not created a favorable impression with the public.

He afterward played at Glasgow, where, in October, 1828, his father, who had become reconciled to his determination, played for his benefit the character of *Lucius Brutus*, the son appearing as *Titus*. In January, 1829, he appeared again at Drury Lane as *Romeo*, and after the close of the season acted in the provinces, and at the Haymarket, London, where he made his first decided success as *Sir Edward Mortimer*. After practising industriously in Great Britain and on the Continent, he determined on visiting America, where his first season's success was of the most gratifying kind. He returned to England in 1833, but was again disappointed in his reception, so different from the enthusiasm he had awakened in the United States. He, however, continued struggling to attain the eminence he aimed at, and at length, on commencing a new engagement at Drury Lane, on the 8th of January, 1838, his excellence in *Hamlet* was so marked, that the pit rose in his honor, and greeted him with the loudest acclamations, and he shortly after had the honor of receiving a public dinner, tendered by the most distinguished men of London, at which a silver vase, valued at \$1,000, was presented to him. From that period, he has stood unwavering in the highest regard of the British public.

In 1839, Mr. Charles Kean made a second visit hither, being engaged by Mr. Wallack for the National Theatre, which was unluckily burned down in the midst of his first series of performances. He afterward played at Niblo's Garden and at the Park, but his efforts were marred by an attack of bronchitis, which nearly deprived him of his voice, and from which he never fully recovered. He returned to England, and re-appeared at the Haymarket, in June, 1840. On the 29th of January, 1842, he was married at Dublin to Miss Ellen Tree, and in 1845 again visited us, and, with his accomplished wife, made a triumphal progress throughout the Union, returning to Europe in the spring of 1847. It is, perhaps, due to the lady to say, that the great success of the latter visit was principally attributable to her. Since that period, Mr. Kean has played at the Haymarket, and, in conjunction with Mr. Keeley, managed the Princess's Theatre, London, and has also been selected by the Queen to direct the theatrical entertainments given at Windsor Castle.

Mr. Kean's last visit to New York commenced in April, 1865, when, with his wife, he gave a series of performances at the Broadway (formerly Wallack's old) Theatre, which were renewed during the following September. His impersonations during these periods placed him higher than ever in the esteem of the public, and one which he presented for the first time in America, viz., *Louis XI.*, in a new play of that name, was pronounced faultless. A severe critic remarked that the character fitted him so exactly and so admirably, that those peculiarities in his elocution, which would otherwise be blemishes, therein became positive merits.

A subsequent criticism on his performance of *Lear*, placed it even in advance of *Louis XI.*, and characterized it as a perfect effort in dramatic art, adding that the present generation had not seen, and probably would not see, a greater actor than Charles Kean.

Mr. Kean made his farewell appearance in New York on the 16th of April, 1866, in the characters of *Louis XI.* and *Mr. Oakley*.

Though giving ample evidence of thorough scholarship, acute power of critical analysis, and the most refined and fastidious taste, Mr. Kean has had several physical disqualifications to contend with, which, in the opinion of many, debar him from claiming the highest rank as an artist. To have arrived at his present distinction, in spite of an inelegant person, and a carriage frequently ungraceful, with features which, if often expressive, are certainly far from handsome, and with a voice harsh, unpleasant, and occasionally unmanageable, argues the possession of a skill and power which native intellect and assiduous cultivation could alone impart.

As a man, his private character is unblemished, and his whole life, especially his devotion to his worse than widowed mother, (a devotion that never faltered till her death) has been such as to reflect the highest credit on his name, and to be justly the pride and boast of the Stage. Having but one child of his own, he some time since adopted the family of a widowed sister of Mrs. Kean, (eleven in number) whom he is supporting and educating in a most liberal manner.

To return to the Park. On the 2d of September, Mr. Caldwell commenced an engagement as *Belcour*, in the "West Indian," with Mrs. Barnes as *Charlotte Rusport*.

Mr. Cowell appeared on the 3d, as *Crack*, for that night only.

Miss Clara Fisher made her courtesy on the 6th as *Beatrice*, for the first time in New York, to Caldwell's *Benedick*.

A patriotic drama, founded on the recent French revolution, and entitled "France and Liberty," was produced on the 7th, with Mr. Foot as *Gen. Lafayette*, and Mr. Woodhull as *Prince Polignac*.

On the 8th, Thomas Haynes Bayley's beautiful little comedy of "Perfection" was first represented in New York, by Placide as *Sir Lawrence Paragon*, Simpson as *Charles*, T. Placide as *Sam*, Mrs. Blake as *Susan*, and Miss Clara Fisher as *Kate O'Brien*, in which she was "perfection" itself. The piece has ever retained the highest popularity.

Miss Fisher took her benefit on the 20th, when she appeared

as *Juliet*, aided by young Kean as *Romeo*, and Caldwell as *Mercutio*. Gossips immediately hinted at a matrimonial engagement existing between Miss Fisher and Mr. Kean.

Mr. Forrest opened his engagement, on the 22d, as *Macbeth*.

Mr. Caldwell's benefit came off on the 23d, when he appeared as *Charles Surface*, and, in the "Forest of Bondy," as *Capt. Aubri*, aided by Clara Fisher as *Lady Teazle*, and *Florio*.

A farce called "Pop, or Sparrow Shooting," was played for the first time on the 24th, thus cast:

Fizzlegig	Mr. FOOT.	Cramcalf	Mr. BARNES.
Quizby	" BLAKELY.	Miss Fizzlegig	Mrs. WHEATLEY.
Hoaxley	" RICHINGS.	Peggy	Miss JESSOP.
Trimbush	" JONES.		

Mrs. Austin begun her engagement on the 28th, in "Rokeby."

October 1st. For the benefit of Mrs. Barnes, Forrest played *King Lear*, and the lady, *Cordelia* and *Kate O'Brien*.

Oct. 2d. "Peter Wilkins" was revived, for the purpose of bringing out Mr. Charles T. Parsloe, from Covent Garden, in the part of the *Nondescript*. He was long recognized as a star in that class of characters, but finally sunk into a range of small parts at Burton's Theatre, and became a business agent for actors and managers, in which capacity he is known as honorable and efficient.

Mr. Forrest played *Pierre* and *Carwin* for his benefit on the 6th, aided by Mrs. Barnes.

A new farce, "My Wife's Husband," was thus first played on the 7th:

Wildlove	Mr. RICHINGS.	Brass	Mr. T. PLACIDE.
Testy	" FOOT.	Joseph	" POVEY.
Poppleton	" BARNES.	Mrs. Wildlove	Mrs. WALLACK.
Cliffy	" WOODHULL.	Isabella	" BLAKE.

Rodwell's musical romance, called "Valmondi, or the Tomb of Terrors," was produced on the 11th, with new scenery and dresses, and with great success, thus cast:

Valmondi	Mr. BARRY.	Zuric	Mr. C. T. PARSLOR.
Kelmar	" WOODHULL.	Elwina	Mrs. BLAKE.
Baron	" FOOT.	Matilda	" WALLACK.
Michael Frumpts	" BARNES.	Cristabel	" GODFREY.
Albert	" T. PLACIDE.	Louise	" DUBIE.
Malek	" RICHINGS.	Jeannette	" WHEATLEY.

Oct. 15th. A Mr. Wynne, from London, made his first and only appearance in New York, as *Rover*, failing completely.

Miss Clara Fisher commenced a new engagement on the 18th, as *Clari*, *Kate O'Brien*, and *Catharine*, in Buckstone's farce, called "A Husband at First Sight," then first played as follows :

Ferdinand	Mr. SIMPSON.	Baroness	Mrs. WALLACE.
Gundershoff	" HILSON.	Augusta	" BLAKE.
Parchwitz	" PLACIDE.	Catharine	Miss C. FISHER.

Oct. 21st. Mr. Parsloe took his benefit, bringing out, for the first time, "Jack Robinson and his Monkey," thus cast:

Jack Robinson	Mr. RICHINGS.	Tomaso	Mr. BLAKELY.
Mushapug	" PARSLÖE.	Child	Miss E. WHEATLEY.
Jose Rimiero	" FIELD.	Emeline	Mrs. BLAKE.
Muley	" WOODHULL.	Isadora	" WALLACE.

"Paul Pry" was performed for the first time this season on the 22d, Mr. Hilson personating the inquisitive hero for the 168th time.

Miss Fisher's benefit, and first performance in America of Howard Payne's play, called the "Spanish Husband, or First and Last Love," occurred on the 1st of November. The piece was thus cast:

Don Carlos	Mr. SIMPSON.	Cello	Mr. T. PLACIDE.
Don Alvar	" RICHINGS.	Cardenio	" POVEY.
Don Salerno	" WOODHULL.	Bianca	Miss C. FISHER.
Don Hypollito	" BARRY.	Julia	Mrs. BLAKE.
Benedetto	" PLACIDE.	Carlota	" WHEATLEY.
Lissardo	" BLAKELY.	Flora	" GODBY.

Miss Rock next appeared on the 3d as *Charlotte*, in the "Hypocrite," and on the 5th as the *Bride of Lammermoor*, with Mr. Maywood (for that night only) as *Caleb Balderstone*. She took her benefit on the 8th, appearing in a new melodrama, called the "Irish Girl," and as *Lauretta*, in the "Devil's Bridge." The same evening Mrs. Austin personated *Claudine*, in that opera, and Mr. James Thorne, from the English Opera House, made his American *début* as *Count Belino*.

Mr. Thorne's selection for his first appearance was most unfortunate, and gave but little promise of the merit he afterward displayed. The part was unsuited to his voice, which was a fine *baritone*, of great power and smoothness, and well adapted to the range of many characters, in which he subsequently gave great pleasure. In *Artaban*, *Figaro*, *Dandini*, *Caliban*, *Galveston*, (in the "White Lady") *Gabriel*, (in "Guy

Mannerings") and other similar parts, he particularly excelled, and in later years, after he left New York, he played the old men of comedy with great humor and success.

Mr. Thorne had first appeared at Drury Lane, in October, 1819, as *Florian*, in the "Devil's Bridge." He last sung at the Park, in July, 1834. He was afterward, conjointly with James M. Scott, manager of the Cincinnati, Vicksburgh, and other Western theatres. He died at sea, while on his voyage from New Orleans to England, in 1843.

Mr. Charles Kean commenced his second engagement on the 12th, as *Richard III.*, Mrs. Sharpe as the *Queen*, her first appearance this season.

A new farce, called the "First of April," was produced on the 15th, and became very popular, thus cast:

Sir Bumpkin Pedigree	Mr. PLAIDE.	Lieut. Leslie	Mr. WOODHULL.
Gen. Belford	" FOOT.	Roughead	" HILSON.
Maj. Belford	" BARRY.	Mrs. Belford	Mrs. WALLACE.
Col. Alrey	" SIMPSON.	Clara	" BLAKE.
Capt. Hartfree	" RICHINGS.		

The celebrated Irish Roscius, Master Joseph Burke, made his first appearance in America on the 22d, as *Young Norval*. He afterward led the orchestra in the overture to "Guy Mannering," and concluded by playing *Terry O'Rourke*, in which he introduced a comic song. During his engagement, he appeared as *Sir Abel Handy, Jerry*, in "Whirligig Hall," *Richard III.*, *Shylock*, *Master Socrates Chameleon*, in a new farce called the "March of Intellect," *Doctor Pangloss*, *Looney McTwolter*, *Dennis Brulgruddery*, *Jobson*, and *Tristram Fickle*. Besides leading various overtures, he played several solos on the violin, among which were some difficult variations by De Beriot, and a fine concerto by J. Barton. He also sung a very humorous descriptive song; illustrative of a boarding-school play, in which he gave characteristic imitations of the Governess, the Parents, the French teacher (directress of the play), little girl as *Prologue*, frightened little girl as *Macbeth*, screaming little girl as *Hamlet*, lisping little girl as *Richmond*, true style of delivering Shakspeare, illustrated by the French teacher, &c.

Master Burke's success was of the most decided character,

his nine nights of performance attracting houses averaging twelve hundred dollars each. As a prodigy, in both music and the drama, he has been unapproached by any child who has trodden the American Stage, though we are assured that he was inferior to Clara Fisher at the same early age. His readings were always discriminating and forcible, and entirely free from the drilled mannerism of most child actors, and his attitudes and gestures were easy, striking, and appropriate. His performance of *Richard*, *Shylock*, and *Sir Giles*, was so good, that none sneered at the absurdity of a child's assuming such parts; while his comedy, especially in Irish parts, was so full of native, genuine humor, that he never failed to convulse his audience with laughter.

Master Burke was the son of Doctor Burke, of Dublin, a gentleman of good family, who was induced, by the wonderfully precocious development of the child's musical ability and power of mimicry, to introduce him on the boards of the Dublin Theatre Royal, in May, 1824, in the characters of *Tom Thumb* and *Lingo*. He was then only five years of age, but his success was so great that he immediately after appeared at Liverpool, Margate, Brighton, and at the Haymarket, London, and finally at the Surrey, under Mr. Elliston's management, where his talents had every opportunity for the most varied display. For several seasons in America he proved a most attractive star, but, his popularity waning, he re-visited Europe, and studied music thoroughly under the best masters. His last theatrical appearance, that we remember, was at Wallack's National, in January, 1839. After a short retirement, he re-appeared in the concert-room, acknowledged as one of the finest violinists of the age, and assisted in the entertainments of Jenny Lind, Jullien, and Thalberg.

On the 25th of November, in honor of the anniversary of the city's evacuation, and of the late revolution in France that raised Louis Philippe to the throne, the Theatre was brilliantly illuminated, transparencies displayed, and the interior decor-

ated with great elegance. A new historical drama, called "Charles the Terrible," was thus performed:

Charles	Mr. RICHINGS.	Jacques Hilaire . . .	Mr. BARRY.
Philip de Commynes . . .	" WOODHULL.	Galliot	" T. PLACIDE.
Thierry	" BLAKELY.	Leontine	Mrs. BLAKE.
Davillier	" FOOT.	Bertha	" GODEY.

Also, a new occasional drama, entitled "Three Days in Paris," introducing the prominent political and military actors of the time, and concluding with the Marseillaise Hymn, sung by the whole vocal force of the establishment.

Dec. 7th. For Mr. Woodhull's benefit, the "Hero of the North" was played for the first time in seven years, in which Mr. D'Angelis (who had personated *Pescara* last season) made his second appearance on the stage as *Casimir Rubinski*.

Dec. 13th. Miss C. Fisher re-appeared in the "Country Girl;" and on the 14th, Mr. Charles Kean was announced in the character of *Sir Giles Overreach*.

Mrs. Vernon's first engagement at the Park Theatre commenced on the 21st, as *Minette*, in a "Bold Stroke for a Husband."

Although kept in the background for a time, the public was not slow to discern and appreciate her merit after she reached these boards, and finally awarded her a position second to none known in her line to the American Stage.

Mr. C. Kean volunteered for Miss Fisher's benefit on the 22d, and appeared as *Durimel*, in the "Point of Honor," the lady personating *Bertha*, for the first time. A new farce was also played, called "Rhyme without Reason," with Placide as *Doggerel*, T. Placide as *Tom*, Mrs. Wheatley as *Miss Fitzblue*, and Miss Fisher as *Phæbe*, assuming the characters of *Philomela Dismal*, *Melpomene Scraggs*, and *Piety Hopkins*, a lady from a "leetle east of York."

Mr. Richings' benefit occurred on the 23d, when a Mr. Hazard appeared as *Othello*. A gentleman of the same name had recently appeared with great success at the Bowery.

Mr. Tuthill, from the Chatham and Bowery, also made his first appearance on this stage as *Thady O'Grady*, in a new drama, called the "Irish Patriot," in which Foot appeared as *Lord Beresford*, and Woodhull as *Daniel O'Connell*.

Mr. Barnes took his benefit on the 28th, when he produced G. W. Parke Custis's drama of "Pocahontas, cast as follows :

Capt. Smith	Mr. THORNE.	Powhatan	Mr. RICHINGS.
Lieut. Percy	" T. PLACIDE.	Metacoran	" WOODHULL.
Master Rolfe	" SIMPSON.	Selectas	" FIELD.
Barclay	" BLAKELY.	Pocahontas	Mrs. BARNES.
Hugo	" BARNES.	Omaya	" GODNY.

Mr. C. Kean, on the occasion of his benefit, December 31st, played for the first time the character of *Lucius Brutus*, and Mr. Field appeared as *Titus*, his first prominent part this season.

On New Year's night, 1831, Mr. Forrest appeared as *Meta-mora*, and, in addition to other entertainments, a new farce, called the "Dumb Lady," was played as follows :

Sir Jasper	Mr. BLAKELY.	James	Mr. T. PLACIDE.
Leander	" THORNE.	Charlotte	Mrs. WALLACE.
Gregory Grubbleton	" HILSON.	Dorcas	" WHEATLEY.

The *new* farce proved to be a resuscitated old one, formerly called the "Mock Doctor."

Master Burke's second engagement commenced January 3d with "Douglas" and the "Irish Tutor," Mrs. Sharpe being engaged for *Lady Randolph*.

Jan. 8th. Was played, for the first time in America, and with great magnificence, an historical drama, entitled the "Field of the Cloth of Gold," its characters thus distributed :

Henry VIII. . . .	Mr. BARRY.	Wilson	Mr. BLAKELY.
Francis I. . . .	" RICHINGS.	Bertrand	" HAYDEN.
Darnley	" THORNE.	Scrapeface	" POVEY.
Derby	" T. PLACIDE.	Queen Katharine	Miss JESSOP.
Sir Caesar	" FIELD.	Queen of France	" ROGERS.
Sir Payon	" WOODHULL.	Lady Constance	Mrs. BLAKE.
Richard Hartley	" WHEATLEY.	Lady Katharine	" WALLACE.
Richard Hartley, Jr. . . .	" HILSON.	Margaret	" WHEATLEY.
Cardinal Wolsey	" NIXSEN.	Dame Hartley	" DURIE.
Jekin Groby	" PLACIDE.	Madelette	" GODNY.

The farce of "Turning the Tables," ever since a favorite, was first played on the 13th, as follows :

Knibbs	Mr. BLAKELY.	Thornton	Mr. RICHINGS.
Jeremiah Bumps	" SIMPSON.	Mrs. Humphries	Mrs. GODEY.
Jack Humphries	" THORNE.	Miss Knibbs	" WALLACE.
Edgar De Courcy	" T. PLACIDE.	Patty Larkins	" VERNON.

Miss Emery made her first appearance on this Stage, on the 14th, as *Portia*, to Master Burke's *Shylock*. After which was acted, for the first time, the noted Irish farce of "Barney Brallaghan," with the following cast :

Barney	Master BURKE.	Sir Patrick O'Leary	Mr. FOOT.
Old Brallaghan	Mr. BLAKELY.	Capt. Lucon	" RICHINGS.
O'Callaghan	" WOODHULL.	Lady Clonmerr	Mrs. VERNON.
O'Toole	" T. PLACIDE.	Judy O'Callaghan	" WALLACE.
Titus Weatherproof	" PLACIDE.	Biddy Brallaghan	" GODNY.

The "Wreck Ashore" was first performed for Mr. Barry's benefit, January 18th, thus cast :

Miles Bertram . . .	Mr. SIMPSON.	Blackadder . . .	Mr. RICHINGS.
Walter Barnard . . .	" THORNE.	Alice	Mrs. BLAKE.
Capt. Grampus . . .	" BARRY.	Bella	" WALLACK.
Marmaduke Magog . .	" BLAKELY.	Dame Barnard . . .	" VERNON.
Jemmy Starling . . .	" PLACIDE.	Lucy	" GODBY.

During his engagement, Master Burke, in addition to various repetitions, played, for the first time in New York, *Romeo, Murtoch Delany, Hamlet*, and *Baron Willinghurst*, in "Of Age To-morrow."

On Monday evening, January 24th, the long-promised opera of "Cinderella," as arranged by Rophino Lacy, from several of Rossini's works, was presented for the first time in America, with all the elegance and perfection that taste could suggest or liberality accomplish. Mr. Evers contributed entirely new scenery, Mr. Mead the superb and costly dresses, and Mr. Dunn the complicated and extraordinary machinery. Mr. Metz directed the chorus, largely increased and thoroughly drilled, and Mr. De Luce led the orchestra. The whole produced under the careful superintendence of Mr. Barry, who finally succeeded in producing the opera in a style that would have reflected credit on the first theatres of the world. Its cast was such that nothing was left to desire, and in its performance Mr. Jones established his repute as the best tenor singer of the day, Placide eclipsed every *buffo* previously heard here, Thorne greatly increased his popularity, Thomas Placide made his first *hit* as a comedian, Mrs. Austin took the town by storm, Mrs. Blake sustained her previously deserved reputation in opera, and Mrs. Vernon displayed both vocal and dramatic abilities for which the public had never before given her credit. The entire cast stood thus :

Prince Felix . . .	Mr. JONES.	Cinderella . . .	Mrs. AUSTIN.
Baron Pompolino . .	" PLACIDE.	Clorinda	" BLAKE.
Alidoro	" RICHINGS.	Thisbe	" VERNON.
Dandini	" THORNE.	Fairy Queen . . .	" WALLACK.
Pedro	" T. PLACIDE.	First Fairy . . .	" GODBY.
First Hunter . . .	" POVEY.	Second Fairy . .	" DUMIE.

Its success was unprecedented, and on the last night of the season it was performed for the forty-seventh time.

Miss Emery's benefit and last appearance occurred on the

27th, when a young lady of New York made her *début* as *Jane Shore*, to Miss Emery's *Alicia*.

Mrs. Sharpe was once more engaged, and appeared on the 1st of February in a new drama, called the "Carnival at Naples," thus enacted:

Duc di Fontana . . .	Mr. NEXSEN.	Ruf	Mr. RICHINGS.
Count Cozenza . . .	" BLAKELY.	O'Donovan	" THORNE.
Manfredi	" BARRY.	Duchess	Mrs. VERNON.
Fortescue	" SIMPSON.	Aurora	" WALLACK.
Benedetto	" WOODHULL.	Zorantha	" WHEATLEY.
Valentine	" JONES.	Nina	" SHARPE.

The "Force of Nature" was thus brought out on the 8th:

Count de Harville . .	Mr. SIMPSON.	Countess	Mrs. SHARPE.
Frederick	" BARRY.	Matilda	" WALLACK.
Philip	" HILSON.		

Mrs. Sharpe took her benefit on the 14th, when Monk Lewis's "East Indian" was announced as a new comedy—its first performance in America. It had, however, been already played here in 1800. Its present cast stood thus:

Lord Listless . . .	Mr. RICHINGS.	Frank	Mr. PLACIDE.
Rivers	" BARRY.	Lady Clara	Mrs. WALLACK.
Beauchamp	" SIMPSON.	Mrs. Ormond	" BLAKE.
Walsingham	" WOODHULL.	Mrs. Chatterall . . .	" HACKETT.
Modiah	" T. PLACIDE.	Mrs. Sliplop	" VERNON.
Squeezum	" BLAKELY.	Zorayda	" SHARPE.

Mr. Hackett also appeared as *Industrious Doolittle*.

Feb. 24th. A version of Cooper's "Water Witch" was produced, but was far less successful than C. W. Taylor's compilation, afterward brought out at the Bowery. It was thus played here:

Van Beveroot . . .	Mr. BLAKELY.	Peter Prong	Mr. PLACIDE.
Von Skaatts	" POVEY.	Cicero	" T. PLACIDE.
Capt. Ludlow	" RICHINGS.	Seadrift	Mrs. BLAKE.
Tom Tiller	" BARRY.	Alida	" WALLACK.

Another new drama, called "Separation and Reparation," was thus produced, March 3d:

Baron Malamour . .	Mr. BARRY.	Popplinhoff	Mr. T. PLACIDE.
Col. Esplanade . . .	" SIMPSON.	Mme. Gilderland . .	Mrs. WHEATLEY.
Von Grotius	" PLACIDE.	Angelique	" BLAKE.

Mrs. Austin's benefit, and sixteenth night of "Cinderella," took place on the 7th of March, when was also performed the opera of "Don Giovanni," with Simpson as the libertine, Jones as *Octavio*, Placide as *Leporello*, Thorne as *Massetto*, Mrs. Blake as *Leonora*, and Mrs. Austin, *Zerlina*. Mrs. Wallack as *Annette* danced a Bolero with so much elegance, that a repetition was demanded for many nights in succession.

March 9th. Mr. Barton, from the Edinburgh Theatre, made

his first appearance in America as *Hamlet*, following it with *Lear*, *Werner*, and *Macbeth*, in none of which did he succeed in creating a sensation. Mr. Barton was a native of London, but first attracted notice at the Margate Theatre about 1820. In the metropolis of Scotland, and in most of the English provinces, he enjoyed considerable repute as a leading actor in tragedy, and in the better range of melo-drama; and in characters generally requiring an expression of impulsive feeling, displayed great merit. In 1832, he played a star engagement at the Bowery, and was afterward for several years acting manager for Caldwell at New Orleans, a post for which his gentlemanly manners and scholarly acquirements eminently fitted him. Mr. Barton last appeared in New York about the year 1839. He returned to England, and died there in 1848.

The farce of "Short Stages," afterward called the "Omnibus," was first played the same evening, with the annexed cast:

Ledger	Mr. BLAKELY.	Pat Rooney	Mr. THORNE.
Dobbs	" POVEY.	Julia Ledger	Mrs. WALLACK.
Tommy Dobbs	" BARNES.	Mrs. Dobbs	" DUBIE.

Mrs. Austin re-opened in *Cinderella*, on the 15th; and on the 16th, John A. Stone's tragedy of "Tancred, King of Sicily," was thus first put upon the stage:

Tancred	Mr. FIELD.	Guiseppa	Mr. BLAKELY.
Emanuel	" NEXSEN.	Kan Wogan	" SIMPSON.
Romano	" RICHINGS.	Xenarchus	" WOODHULL.
Angelo	" BARRY.	Child	Miss JULIA TURNBULL.
Malazzo	" T. PLACIDE.	Olympia	Mrs. BARNES.
Bishop	" WHEATLEY.	Augusta	" WALLACK.

It was several times repeated, and the author had a benefit on the 23d, when he appeared on the stage as *Kan Wogan*, in the tragedy, and as *Splash*, in the "Young Widow."

March 24th. First night of a farce, called the "Jenkinses," which was played as follows, with great applause:

Mr. Cartaway	Mr. PLACIDE.	Master Jenkins . . .	Mrs. GODEY.
Augustus Gingham . .	" SIMPSON.	Mrs. Jenkins	" WHEATLEY.
Mr. John Jenkins . . .	" BARRY.	Miss Jenkins	" BLAKE.

Mrs. Barnes took her benefit on the 25th, in "Tancred of Sicily," and produced a new petit comedy, called the "Deuce is in Her," thus cast:

Sir Guy Don	Mr. BARNES.	Widow Volatile . . .	Mrs. BARNES.
Greville	" RICHINGS.	Lady Trifle	" DUBIE.
Florid	" FIELD.	Lady Crocodile . . .	" SPILLER.

Master Burke commenced another engagement on the 28th, as *Richard III.* and the *Irish Tutor*. He now played, for the first time here, *Dr. Ollapod*, *Dr. Lenitive*, *Gen. Bombastes*, and *Lingo*. For his benefit, various selections were given, and he appeared in the *buffa scena* of a Musical Rehearsal, in which he performed on the violin, Rode's celebrated air with variations, and "O Dolce Conento," on the piano-forte, with rapturous applause.

Mr. and Mrs. Hackett's first engagement this season commenced on the 15th—the former appearing as *Industrious Doolittle* and *Rip Van Winkle*, the latter as *Caroline Traffic* and *Alice*. On the 18th, Mr. Hackett brought out a comedy in three acts, to which was awarded one of the prizes he had offered for an American drama, entitled the "Moderns, or a Trip to the Springs." It was thus cast on its first representation, and met with considerable success:

Melodious Migrate		Mr. HACKETT.	
Col. Roanoke	Mr. WOODHULL.	Hopeful Allalack . .	Mr. NIXSEN.
Ald. Flattenbarrack .	" BLAKELY.	Mrs. Flattenbarrack .	Mrs. WHEATLEY.
Cicero Flattenbarrack .	" RICHINGS.	Celestina	" VERNON.
Charles Resolute . .	" THORNE.	Julia Roanoke	" WALLACK.
Augustus Tandem . .	" SIMPSON.	Hannah	" GODEY.
Tom Ferrett	" T. PLACIDE.	Tabby Tittipup . . .	" HACKETT.

Hackett's benefit took place on the 25th, when he brought out James K. Paulding's prize comedy, the "Lion of the West," in which he created a great sensation as the representative of the redoubtable *Colonel Wildfire*. This personation ranks among his very best, and has received unanimous approbation wherever performed. The play was afterward remodeled, but the *Colonel's* character remained substantially the same. Its original cast was thus arranged:

Nimrod Wildfire . .	Mr. HACKETT.	Max	Mr. FIELD.
Gov. Bramble . . .	" BLAKELY.	Higgins	" COLLETT.
Roebuck	" WOODHULL.	Cecelia Bramble . .	Mrs. SHARPE.
Count de Crillon . .	" RICHINGS.	Pullet	" GODEY.

A new farce, called "Was I to Blame?" was produced on the 26th, as follows:

Lord Evered	Mr. RICHINGS.	Multiply	Mr. BLAKELY.
Edmund Melville . .	" SIMPSON.	Julia	Mrs. BLAKE.

Mr. Forrest commenced a new engagement on the 27th, as *Metamora*.

April 28th. Mr. C. T. Parsloe commenced his second engagement in "Jack Robinson and His Monkey."

Mr. Forrest, for his benefit, May 9th, brought out the new tragedy of "Caius Marius," thus cast:

Caius Marius	Mr. FORREST.	Cinna	Mr. NEXSEN.
Granius	" FIELD.	Antonius	" T. PLACIDE.
Metellus	" WOODHULL.	A Cimbrian	" BLAKELY.
Sulpitius	" BARRY.	Martha	Mrs. SHARPE.
Sylla	" RICHINGS.	Metella	" WALLACE.

Miss Kelly's last engagement in America, and her first this season, opened May 13th, with her performance of *Lady Teazle*, Mr. Barton being engaged for *Charles Surface*. After which was played, for the first time in America, a new melo-drama that attained great popularity, called "Comrades and Friends," thus cast:

Roland Duroc	Mr. BARRY.	Valentine	Mr. BLAKELY.
Charles Valcour . . .	" SIMPSON.	Adolphus	Miss E. WHEATLEY.
Morassi	" WOODHULL.	Mme. Derville	Mrs. WALLACE.
Henry	" THORNE.	Mme. Bertrand	" VERNON.
Dumont	" FIELD.	Laurette	" BLAKE.

Mr. Barton and Miss Kelly appeared as *Jacques and Rosalind*, on the 16th, after which was presented a new melo-drama, called "Tuckitomba, or the Obi Sorceress," thus cast:

Edwards	Mr. WOODHULL.	Simon	Mr. BARNES.
Fletcher	" RICHINGS.	Cudjoe	" POVEY.
Gollah Fletcher . . .	" PLACIDE.	Henry	Miss J. TURNBULL.
Tuckitomba	" BARRY.	Esther	Mrs. SHARPE.
Chickati	" PARSON.	Clara	" BLAKE.
Nick Dragon	" HILSON.	Mrs. Edwards	" WALLACE.

Mr. Barton and Miss Kelly appeared as *Mr. and Mrs. Oakley*, for the former's benefit, on the 18th, and the latter took her farewell on the 20th, in her favorite character of *Beatrice*, with Mr. Barton as *Benedick*. Miss Kelly also delivered a farewell address, written by John A. Stone. Having acquired a handsome fortune, she had the good sense to retire before her powers failed or popularity waned.

Master Burke was again engaged, and appeared on the 23d as *Sir Abel Handy* and *Terry O'Rourke*, Mrs. Barnes being employed to support him in tragedy. During this series of performances, which terminated on the 6th of June, he, for the first time in New York, played *Cornelius O'Dedimus*, *My Lord Duke's Servant*, *Crack*, *Victor Pleyel*, in a new farce, called "Home for the Holidays," and *Midas*.

June 11th. For Mr. Field's benefit, Mr. Pelby appeared as *Lucius Junius Brutus*. The burlesque tragedy, entitled "Chrononhotonthologos," was also first played, with Hilson

as *Chronon*, Thorne as *Bombardian*, Richings as *Aldiberonti*, Mrs. Vernon as *Queen*, and Mrs. Wallack, *Tatlanthe*.

Mr. Barnes presented a diversified entertainment for his benefit on the 13th, and attracted, astounded, and delighted an audience by his extraordinary performance of *Romeo* !

Mrs. Austin re-appeared on the 14th as *Cinderella*.

The farce of "Highways and By-ways" was first performed on the 16th, with Richings as *Charles Stapleton*, Barnes as *Narcissus Stubble*, Mrs. Wallack as *Eliza Gordon*, Mrs. Wheatley as *Miss Primly*, and Mrs. Vernon as *Miss Susan Platt*.

Signor Cioffi, at this time, attracted great attention in the orchestra by his performances on the trombone, and his solos were given with a skill and effect never before heard here. He had a benefit on the 18th.

Mr. Finn, who had been "starring" at the Chatham, after a long absence from these boards, appeared on the 21st, as *Philip Garbois*, in "One Hundred and Two."

Mrs. Blake's benefit occurred on the 23d, when little Alexina Fisher made her first appearance on this Stage as *Clari*, and Mrs. Asbury, (formerly Miss Eliza Placide) after several years' retirement, undertook the part of *Vespina*; Mr. Finn also played *Billy Black* and *Mawworm*; Mr. Blake, *Montmorency*, in the "Hundred-Pound Note," and *Lovell*, in "High Life Below Stairs;" Mr. Thayer, *My Lord Duke*; and Miss Waring, *Kitty*; being their first appearance this season. Miss Alexina Fisher, now about ten years of age, had just appeared with success at the Bowery and Chatham, and, though somewhat unequal in her performances, was worthy of the warm encomiums lavishly bestowed upon her. It was hoped that a joint engagement would be effected with her and Master Burke, (and their attraction in the same play would have been overwhelming) but the hope was never realized.

During Mr. Blake's engagement, he personated *Rover*, *Sir Benjamin Backbite*, *Col. Freelove*, the *Three Singles*, &c.

Mr. Hilson terminated his long career of service in this Theatre on the 3d of July, in the character of *Paul Pry*, leav-

ing the city for a starring tour, to the regret of all who had for years enjoyed his masterly representations.

The regular season ended on the 4th, with the production of a new national drama, called the "Polish Patriots," in which Mr. Richings represented the hero, *Skrzynecki*.

The summer season begun on the 6th of July, with Finn as *Mawworm* and *Billy Black*. During his engagement, he appeared as *Nicol Jarvie*, *Lord Ogleby*, *Beau Shatterly*, *Bob Logic*, *Sir Peter Teazle*, *Paul Pry*, *Paul Shack*, *Mr. Gilman*, *William Thompson*, *Dr. Lenitive*, and *Fogrum*, in the "Slave," with abundant applause.

Mrs. Gilfert, whose attempts at earning a livelihood by teaching had received small encouragement, and who had lately resumed her profession on the Chatham Stage, now received a short engagement, and on the 19th appeared for the first time in eight years, at this establishment, as *Mrs. Haller*. She played her famous character of *Lady Townly* on the 21st, *Eugenia*, in the "Foundling of the Forest," on the 24th, and for her farewell benefit, on the 26th, *Constance*, in the third act of "King John." For the latter occasion, Miss Kelly appeared as the *Widow Cheerly*, for the last time in America, and Miss Clara Fisher sung, "Hurrah! for the Emerald Isle." This was the last appearance on the Stage of the once idolized Mrs. Gilfert, who, by her husband's failure and death, was plunged from the height of prosperity into the most sad reverses, and who, a few months after, sunk heart-broken to the grave.

Mr. C. T. Parsloe's pantomimic pieces strengthened Mrs. Gilfert's attractions, and Clara Fisher appeared on the 20th, on the occasion of Mrs. Vernon's first benefit at the Park.

Mr. Simpson's benefit, and last night of the season, occurred on the 29th, when "Cinderella," with Mrs. Austin, was given for the forty-seventh time.

A series of French operas, under the management of Mr. John Davis, from New Orleans, immediately followed, commencing on the 2d of August, with "La Fausse Agnes."



CHAPTER XL.

Bowery Theatre—Chatham Theatre, 1830-1.

IN the summer of 1830, Messrs. Hackett and Hamblin became the lessees of the Bowery Theatre, and with the assistance of Mr. Blake as stage-manager, prepared to make a vigorous attempt to gain a reasonable share of public patronage. Gathering around them a powerful and efficient company, they commenced the campaign on the 2d of August, with the comedy of the "School for Scandal," and the farces of "Teddy the Tiler" and the "Lottery Ticket." In these pieces, Mr. Charles Green and Mr. Rowbotham made their first appearances in New York, the former as *Sir Oliver Surface* and *Lord Dunderford*, the latter as *Joseph Surface*. Mr. Cowell played *Sir Peter*; Mr. Blake, *Charles*; Mr. Roberts, *Crabtree* and *Wormwood*; Mr. John Greene, *Teddy*; Mr. Tut-hill, *Tim*; Mrs. Hamblin, *Lady Teazle*; Mrs. Hackett, *Mrs. Candour*; Mrs. Jones, *Lady Sneerwell* and *Mrs. Corsett*; Miss Vaughan, *Maria*; Mrs. Cowell, *Susan*, and Miss Waring, *Oriel*. Madame Hutin Labasse contributed a *pas seul*. The other members of the company were Messrs. James Scott, Hazard, Jackson, John Woodhull, Read, Still, Hutchings, Wray, Mons. Barbieri, Madame Edouard, Mrs. J. Greene, Miss Kent, Miss Turnbull, &c.

Mr. C. Green was a native of Connecticut, and had made his *début* on the Stage at Charleston, S. C., in 1827. Unfortunately, he sometimes indulged in "a glass too much," yet generally was a judicious and effective actor of old men. He died at Chicago in 1849.

Mr. Rowbotham was a native of London, and first played there in 1819. He was but slightly known in New York, but stood high in the esteem of the Philadelphia audience. He first appeared in that city in 1828, and died there, February 14th, 1837.

On the 4th inst., Mr. Hamblin made his first appearance as *Hamlet*; on the 5th, Mr. Hackett played *Solomon Swoop* and *Morbleau*, and on the 6th, the veteran Cooper commenced an engagement as *Pierre*, to Hamblin's *Jaffier*.

In the farce of "Mons. Tonson," Mr. George W. Hazard made his *début* as *Tom King*, with unusual success. He soon after appeared as *Octavius Cæsar*, to Cooper's *Antony*, Hamblin's *Brutus*, and Blake's *Cassius*, and was deemed worthy of a full share of the applause of the night. He next played *Malcolm*, (in "Macbeth,") *Alonzo*, *Ililius*, *Selim*, (in "Barbarossa,") *Young Norval*, and for his benefit, September 27th, *Alexander the Great* and *Carwin*, gaining additional laurels in every fresh character. To a fine person and an expressive face, he added a powerful voice, a carriage easy and unconstrained, a just conception of character, and a remarkable facility of embodying and conveying it to an audience. In the full promise of a high and brilliant career, and in the very flower of his days, he was suddenly cut down by the hand of death on the 24th of October, 1831, at the age of 22. No actor of his years and inexperience had ever made, in the short period of two months, so powerful an impression on the public mind, and his death was universally deplored as an almost irreparable loss to the profession.

Aug. 14th. For the benefit of Madame Labasse, was first played the powerfully interesting drama, entitled the "Fate of Calas," with the following excellent cast:

Jean Calas	Mr. SCOTT.	Laurence	Mr. ROBERTS.
Marc Antoine	" BLAKE.	Mme. Calas	Mrs. J. GREENE.
Edouard	" HAZARD.	Pauline	" HACKETT.
Jacob	" C. GREEN.	Jeannette	Miss WARING.

Mr. Cooper ended his engagement with a benefit on the 16th, playing *Damon*, and on the 18th, Mr. George Barrett made his first appearance this season as *Doricourt*.

On the 19th, Hamblin played *King John*, and Cooper *Fal-*

conbridge—Mrs. Sharpe, late of the Park, making her first appearance as *Lady Constance*, and in her personation displaying a skill and power unsuspected during her earlier engagements in New York. She was shortly after announced as *Lady Macbeth* and *Lady Randolph*, and gained additional credit in both representations.

The erratic Mr. Booth commenced an engagement on the 31st, as *Richard*, Mr. Hamblin condescending to the part of *Richmond*.

Mr. Hamblin was announced as sole lessee of the Theatre September 1st, Mr. Hackett retiring from the management, but contributing, for a while, his services as actor.

Mr. Gates joined the company and appeared as *Horatio*, in "Hamlet," September 14th, and Mr. Holland opened an engagement the same evening as *Jerry*, in "A Day after the Fair."

The drama of "Paul Clifford" was first played on the 28th, as follows:

Paul Clifford	Mr. HAZARD.	Sir W. Brandon . . .	Mr. SCOTT.
August Tomlinson . .	" BLAKE.	Dunnaker	" ROBERTS.
Ned Pepper	" TUTHILL.	Lucy Brandon	Mrs. HAMBLIN.

On the 4th of October, an attempt at operatic performances was made, but from deficiencies in the orchestra, (which, however, included the accomplished Cuddy on the flute, and was ably led by Mr. Segura, the best violinist of the day) with a weak and inefficient chorus, and a general lack of unity among the performers, a failure was the result. The opening opera was the "Marriage of Figaro," and this its cast:

Count	Mr. PLUMER.	Cherubino	Mrs. KNIGHT.
Fiorello	" TAYLOR.	Countess	" HACKETT.
Figaro	" ROBERTS.	Susanna	Mme. FERON.
Antonio	" HOLLAND.	Barbarina	Miss WARING.

The four ladies were effective both in singing and acting. Madame Feron's *Susanna* was unsurpassed in brilliancy, and Mrs. Knight's *Page* was full of piquancy and humor. The gentlemen, however, were not so much at home in their respective parts, and a few nights after, Mr. Plumer came to an open quarrel with his manager—refused to perform the character of *Henry Bertram* for which his name was in the bills—and, seated in the boxes during the representation of the

opera of "Guy Mannering," (in which Mr. Walton, from Philadelphia, was opportunely substituted in his place) distributed angry handbills to the audience, by whom, however, he was finally compelled to leave the Theatre.

The "Exile," "Guy Mannering," "Rob Roy," "Siege of Belgrade," the "Quartette," the "Prize," "Rosina," and "Of Age To-morrow," were given during this period. Mr. Hamblin played *Daran* and *Rob Roy*; Mme. Feron, *Catharine*, *Lucy Bertram*, *Lilla*, *Madame de Luceval*, *Caroline*, *Phæbe* and *Maria*; Mrs. Knight, *Alexina*, *Julia Mannering*, *Diana Vernon* and *Rosina*; and Mrs. Hackett, *Francis Osbaldiston* and the *Seraskier*.

Mr. James Anderson made his first appearance here on the 16th, as *Teddy the Tiler*, with much applause.

Mr. John J. Adams' first appearance since his return from Europe, occurred on the 18th, in the character of *Hamlet*.

On the 21st, Mrs. Pelby and daughter joined the company, playing severally *Elvira* and *Cora*, to Mr. Adams' *Rolla*. This was the first appearance in New York of Miss Pelby since childhood.

Mr. Augustus A. Addams made his first appearance in this Theatre on the 26th, as the *Stranger*. He had played at the Chatham a few nights the year previous, and had already attained some distinction at the Boston Theatre, where he had acted as early as 1823. Possessing every physical requisite for the stage, and glowing with the fire of natural genius, ordinary discretion and reasonable study were alone wanting to have insured him the highest rank in the histrionic world. But carelessness and dissipation soon injured his standing, and ultimately broke him down mentally and bodily; so that, in his latter performances, he was but the shadow of his former self. Mr. Addams was born in Boston. He married Miss Mary Duff, who procured a divorce from him on the plea of ill treatment. His death occurred at Cincinnati, of disease of the lungs, March 21st, 1851.

Mr. A. Addams' first range of characters here, included

Collatinus, Virginius, Banquo, Damon, Earl Osmond, William Tell, &c.

Herr Cline and Mr. Hyatt were engaged, and appeared on the 30th, the former on the tight-rope, and the latter as *Crack*. Mr. and Mrs. Mestayer and Mr. F. Durang were also enlisted in the ranks, from which Mr. and Mrs. Cowell, Mr. and Mrs. Jones, Mr. and Mrs. Greene, Mr. Roberts, and others, had successively departed.

The Indian drama of "Miantonimoh," in which Mr. Addams made a great hit, was first played on the 12th of November, as follows:

Conanchet	Mr. A. ADDAMS.	Dr. Ergott	Mr. HYATT.
Metacom	" F. FARREN.	Nipsett	" TAYLOR.
Uncas	" JUDAH.	Martha	Miss WARING.
Mark Heathoot	" GATES.	Ruth	Mrs. PELBY.
Content	" DURANG.	Faith	" HACKETT.
Eben Dudley	" TUTHILL.	Narramattah	" HAMBLIN.

The farce called "Sublime and Beautiful," which for a time was very popular, was first played December 5th, thus cast:

Sultan	Mr. JACKSON.	Capt. Radnor	Mr. GATES.
Muley	" TUTHILL.	Elizabeth	Mrs. HAMBLIN.
Mirza	" TAYLOR.	Florestine	Miss WARING.

Mr. George P. Farren made his first bow on the American Stage on the 7th, in the "Rivals," as *Sir Anthony Absolute*, Mr. Judah playing *Bob Acres*; Mr. Hamblin, *Falkland*; Mr. Tuthill, *Sir Lucius O'Trigger*; Mrs. Hackett, *Mrs. Malaprop*; Miss Pelby, *Lydia Languish*; and Mrs. Hamblin, *Julia*.

Mr. Farren was a nephew of the great English comedian, W. Farren, and by birth an Irishman. He displayed considerable talent in the representation of old men, both serious and comic, and soon became stage-manager of the Bowery, but in July, 1834, was driven from the boards by a riotous assemblage, gathered together by the efforts of an actor named McKinney, with whom he had had some difference. Mr. Farren went South and West, and finally married the daughter of Richard Russell, now an actress of eminence. He never re-appeared in New York until the spring of 1859. He died here, August 18th, 1861, aged 53.

Charles Thorne first played on this stage on the 9th, as *Pythias*, to Mr. Hamblin's *Damon*.

Dec. 13th brought the season to a close, but on the 24th the

theatre re-opened with a new drama, called "Tohopeka," in which Gates appeared as *Gen. Jackson*, Judah as *Pedrosa*, C. Thorne as *Waterford*, and Miss Pelby, *Felicia*.

On Christmas night, the "Cinderella" pantomime was revived, with Miss Waring as the *Prince*, and Miss Pelby, *Cinderella*. Mr. Sowerby, a half-brother of Mr. Hamblin, played *Pantaloön*, and Master Charles Mestayer, afterward a well-known comedian, *Cupid*. Mr. Sowerby, in small comic parts, was very humorous and effective. He died in New York at the age of 36, March 4th, 1850.

"Barmecide" was revived on the 29th, in which the eldest daughter of Mr. Hamblin, aged eight years, appeared as the child *Nair*. She continued playing occasionally until the separation of her parents, when she was withdrawn from the stage, and remained under the protection of her father, and never re-appeared until the 14th of October, 1853, when she performed *Mariana*, in the "Wife," for her brother's benefit at the Bowery.

Jan. 10th, 1831. A celebrated performing elephant, Mlle. De Jeck, the property of Mr. Gallott, appeared for the first time in America, in a drama called the "Elephant of Siam and the Fire Fiend," which had a run of three weeks.

About this time, Mrs. French (afterward Mrs. C. Thorne) joined the company, and Mr. A. Addams went through with another star engagement.

After the middle of February, a vacation again occurred, which lasted until the 14th of March, when Mr. Hamblin re-opened the campaign with Shakspeare's play of "Henry IV.," cast in the following manner:

Falstaff	[his first appearance this season] . . .	Mr. KILNER.
Henry IV.	[his first appearance in two years] . . .	" STEVENSON.
Prince of Wales [his first appearance in New York] . . .	" G. JONES.	
Prince John	[her first appearance on this stage] . . .	Miss E. MESTAYER.
Hotspur	Mr. HAMBLIN.	Sir R. Vernon . . . Mr. DURANG.
Worcester	" JACKSON.	Sir W. Blunt . . . " TUTHILL.
Westmoreland	" LINDSEY.	Carrier " COLLINGBOURNE.
Northumberland	" SARZEDAS.	Lady Percy . . . Miss PELBY.
Douglas	" TAYLOR.	Hostess Mrs. STEVENSON.

Like her sister, Mrs. Thorne, Miss Emily Mestayer possessed a form most symmetrically proportioned, features of rare loveliness, a complexion of dazzling fairness, a voice of mingled

power and sweetness, and a willingness to assume any range of character, that rendered her at once one of the most useful and personally attractive actresses known to our Stage. With the ability to throw considerable feeling in certain serious characters, and a skill in vocalism that always pleased an uncultivated ear, Miss Mestayer long maintained a distinguished popularity with the frequenters of the minor theatres, and still commands their highest approbation. With a higher grade of auditors, she possessed powers of fascination not easily resisted, yet a sameness in her personations soon palled upon those who sought some diversity in the portrayal of an entirely opposite class of characters. Though retaining her maiden name, Miss Emily Mestayer became, at a very early age, the wife of a Mr. Houpt, now deceased.

Mr. George Jones was a native of England, who possessed a personal appearance well adapted to the juvenile heroes of tragedy and comedy, combined with a very large share of assurance, which led him to style himself, when on a visit to his native land, the AMERICAN TRAGEDIAN! He married Miss Melinda Topping, of New York, whom he introduced to the Stage, and from whom he afterward separated. He at one time managed the Avon Theatre, at Norfolk, Va., in which city, we believe, his daughter Avonia first saw the light. He last played in New York in 1841, and has since rendered himself notorious by assuming the name and style of the Count Joannes.

March 21st. C. W. Taylor's drama of the "Water Witch" was first played, and received with unbounded applause. Its cast stood as follows:

Tom Tiller	Mr. G. JONES.	Mizen	Mr. JACKSON.
Van Beveroot	" COLLINGBOURNE.	Nathan	" GATES.
Capt. Ludlow	" STEVENSON.	Seadrift	Mrs. HAMBLYN.
Trysail	" DURANG.	Alida	Miss PELBY.
Buntline	" TAYLOR.	Deborah	Mrs. STEVENSON.

Jonas B. Phillips' drama of the "Evil Eye" was first played on the 4th of April, with the following cast:

Camarche	Mr. COLLINGBOURNE.	Menkaliz	Mr. GATES.
Demetri	" G. JONES.	Zella	Mrs. HAMBLYN.
Cyril Ziani	" STEVENSON.	Leona	" STEVENSON.

Madame Hutin Labasse, and Monsieur Barbieri, now ful-

filled an engagement, and on the 11th, Mr. Stone's drama, called the "Demoniac," was thus first played :

Calliph	Mr. TUTHILL.	Orlow	Mr. ROBERTS.
Mahmoud	" G. JONES.	Zameda	Mrs. HAMBLIN.
Ben Yudah	" STONE.	Amooda	" FRENCH.

Miss Alexina Fisher made her first appearance here on the 25th, as *Young Norval*. Mr. Booth, on the 27th, commenced a fortnight's engagement, during which he played *King John*, with the little Fisher's *Prince Arthur*. Mr. Scott made his first appearance on the 10th of May, as *Long Tom Coffin*; and Mr. and Mrs. G. Barrett's appearance on the 11th, as *Ambrose* and *Elinor*, in the "Two Friends," once more delighted their numerous admirers.

Alexina Fisher's benefit took place on the 13th, when she played *Juliet*, with George Jones as *Romeo*; and *Paul*, in the "Wandering Boys," with Miss Hamblin as *Justin*. Her engagement was renewed, and on the 21st she appeared as *Norval*, with Mrs. Stone as *Lady Randolph*, her first appearance in this Theatre.

On the 30th, "Cagliostro" was brought out as follows:

Cagliostro	Mr. SCOTT.	Lafranco	Mr. STEVENSON.
D'Alviano	" JACKSON.	Matilda	Mrs. STONE.
Alphonso	" G. JONES.	Julia	Miss PELBY.

June 14th. Mr. Booth played *Hamlet*, with Mrs. Dean (formerly Miss Drake, and mother of Miss Julia Dean) as *Ophelia*. On the 16th, in "Julius Cæsar," he appeared as *Cassius*, to Cooper's *Antony*, and Hamblin's *Brutus*, and on the 18th as *Prince of Wales*, in "Henry IV.," to Cooper's *Falstaff*, and Hamblin's *Hotspur*.

Mr. Hamblin took his benefit on the 22d, when "Jane Shore" was magnificently rendered by Booth as *Gloster*, Cooper as *Hastings*, Hamblin as *Dumont*, George Jones as *Belmour*, Mrs. Duff as *Jane Shore*, and Mrs. Stone, *Alicia*.

Mrs. Duff, on this occasion, made her first appearance on this stage in four years.

The "Water Witch" was also played for the fortieth time.

On the 24th, Mr. Booth played the diverse parts of *Old Norval*, *Othello* and *Mauworm*, for his benefit, and Cooper, Hamblin and Mrs. Duff appeared in prominent characters.

Mr. Cooper's first appearance as *Sir Peter Teazle* was announced for his benefit on the 27th, with Mr. and Mrs. Hamblin as *Joseph* and *Lady Teazle*; and selections from "Venice Preserved," with Cooper, Booth and Mrs. Duff.

For Mrs. Duff's benefit, July 6th, Mr. Booth and Mr. Hamblin appeared as *King John* and *Falconbridge*, and the lady personated *Constance*, and, for the first time, *Mathilde*, in the "Bohemian Mother."

Mrs. Hamblin, on the 7th, took her farewell benefit previous to visiting Europe for the purpose of recruiting the company. She had acquired far more popularity here than when she had played as a star at the Park and other theatres.

The season came to a close on the 13th.

THE CHATHAM THEATRE having passed out of the hands of Blanchard, the equestrian, and into those of Moses S. Phillips, was opened on the 11th of March, with A. Addams as *Damon*, Blake as *Pythias*, Mrs. Stevenson as *Hermione*, and Miss Waring, *Calanthe*. Equestrian and other performances were given by the Blanchard family, with Mr. Madden as clown, and the extraordinary living skeleton, Calvin Edson, one of the wonders of the day, appeared as *Jeremiah Thin*, in the comedy of "Rochester." Foot, Hyatt, Judah, McKinney, Moreland, Jervis, G. W. Dixon, Mrs. Walstein, Mrs. Nelson and others, were in the company.

D. D. McKinney was a young man well known in the neighborhood of Catharine Market, who had imbibed a passion for acting, and whose abilities, under proper cultivation and in a better school, would have entitled him to a very creditable position. He became a favorite actor at the Bowery, whence he was dismissed in consequence of his share in the riot which drove Mr. Farren from its boards. In the spring of 1834, he played a star engagement at the Park. He was afterward one of the firm of Dean & McKinney, managing the theatres at Buffalo, N. Y., and Columbus, Ohio. He died in the fall of 1839.

Mr. Flynn was engaged as a star, and appeared on the 29th as *Vapid*.

For the benefit of Mr. Nelson, the prompter, on the 11th of April, Mr. Danforth Marble made his first acknowledged appearance on the stage as *Robin Roughead*, paying for the privilege the sum of twenty dollars. His second appearance was as *William*, in "Black-Eyed Susan."

On the 6th of March, 1832, he made his third public attempt as *Damon*, at Richmond Hill Theatre, the manager according him the opportunity for ten dollars. He afterward took a position in the profession, of the very lowest grade, from which, in the representation of Yankee, Kentuckian and nautical peculiarities, he worked his way to fame and fortune. Mr. Marble was born at Danbury, Conn., in the year 1810. At an early age, he had a situation in a dry-goods store, at Hartford, which he left to learn the trade of a silversmith in New York. He here became a member of a Thespian association, and was introduced behind the scenes of the Chatham Theatre, and after some practice, made his *début* as above stated. Some few years later he gained repute in the country theatres with Yankee stories and a few Yankee parts. In November, 1836, he married Miss Annie Warren, daughter of the celebrated comedian of Philadelphia, and not long after made a great hit at Buffalo, as the hero of a piece called "Sam Patch," written for him by Mr. E. H. Thompson. Traveling South and West, he was hailed with enthusiasm in this part, and he ever after remained one of the most attractive stars that could be presented to an audience in that section of the country. In 1838, on the 26th of July, he made his first appearance on the Park boards as *Solomon Swop*. In 1844, he sailed for Europe, and made his first appearance in London on the 30th September, at the Strand Theatre, in the "Vermont Wool-Dealer," with entire success. He continued in London and the provinces during the whole season, meeting with general approbation at every appearance.

His return to America was a complete triumph, particularly at the West, where, in the height of his popularity, he played his last engagement in the city of St. Louis, early in

May, 1849. Going thence to Louisville, he was seized with the Asiatic cholera, which terminated his existence, in the latter city, on the 13th of that month. His funeral sermon was preached by the Rev. C. B. Parsons, formerly an actor, who publicly testified to the deceased's honesty of purpose, generosity and sincerity of heart. His prudence was fortunately attested by the accumulation of \$25,000, which he left for the support of his wife and children. His remains were conveyed to Buffalo, N. Y., where they repose in his family vault. We never had the pleasure of witnessing his performances, but his repute as a *local* comedian was fully equal to that of Mr. Hackett, or Mr. Hill.

The Chatham Theatre closed its doors about the middle of April, and passed, by a new lease, into the possession of Mr. C. R. Thorne, who had it entirely renovated, and here made his first essay in management on the 4th of May, 1831. He opened with the "Honeymoon" and "High Life Below Stairs," in which Mrs. Gilfert, the star of the evening, Messrs. W. R. Blake, Thayer, McKinney, Foot, Hyatt and Phillips; Mrs. French, Mrs. Walstein and Miss Waring, all appeared. The other members of the company, besides the manager, were Judah, Jervis and Collins, Mrs. Hughes, Mrs. Thayer, (formerly Mrs. Palmer Fisher) Mrs. Nelson, Mrs. Moreland, Miss E. Mes-tayer, &c.

Mr. Pelby commenced an engagement on the 9th, as *Brutus*, with Mrs. Gilfert as *Tullia*, and on the same evening the melo-drama of "Will Watch, the Bold Smuggler," was first played in New York, with the following cast:

Will Watch	Mr. BLAKE.	Stranger	Mr. THAYER.
Bob Rudderly	" McKINNEY.	Mary	Miss WARING.
Hugh Mallinson	" JERVIS.	Susan	Mrs. NELSON.
Levi Lyons	" JUDAH.		

Mr. John J. Adams made his first appearance on the 18th, as *Hamlet*.

Mr. Finn opened on the 19th, as *Paul Pry*.

Mrs. Gilfert's benefit and last appearance was on the 25th, when she enacted *Lady Teazle*, to Mr. Finn's *Sir Peter*.

Mr. Gallott about this time personated *Jack Junk*, *Will*

Steady, &c., and his elephant De Jeck went through with her various evolutions.

Mr. Archer, formerly of the Bowery, was next engaged. He appeared on the 3d of June, as *Lear*, and took his benefit on the 8th, as *Richard III.*

The nautical drama of "Tom Bowline" was played for Blake's benefit on the 11th, with Jervis as *Tom Bowline*, Blake as *Harry Lanyard*, Thorne as *Daredevil Bill*, Mrs. Hughes as *Lucy Bowline*, and Miss Waring, *Polly*. Little Alexina Fisher also made her first appearance as the *Spoiled Child*, the same evening.

John Howard Payne's tragedy, entitled "Oswali of Athens," was produced on the 13th, for the benefit of Mr. J. J. Adams, and repeated with success several times. A spirited and taking epilogue, written by Jonas B. Phillips, was delivered with great effect by Mrs. Hughes. We subjoin the cast of the principal characters:

Oswali	Mr. J. J. ADAMS.	Lambros	Mr. C. THORNE.
Abdoul	" JUDAH.	Zofreni	Mrs. HUGHES.
Abdulhamed	" BLAKE.	Ianthe	Miss WARING.

The season soon after came to an abrupt conclusion, and the concern passed into the hands of Mr. Hamblin, who opened it with several members of the old company, strengthened by the addition of Messrs. Scott, W. J. Walton, Roberts, Dean, J. Woodhull, Sowerby, Anderson, Mrs. Stone, Mrs. Dean, Miss Searle and others. Mr. Booth, Mr. A. Addams, Miss Emery, Mrs. Hill and Alexina Fisher appeared as stars.

END OF VOL. I.



